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PRESS CRITICISED AT HERBERT DINNER

Walter Damrosch Excoriates a Certain Type of Musical Journalism and the Composer of "Natoma" Takes a Music Critic to Task for What He Terms Unfair Criticism—Henry T. Finck's Appropriate Remarks

The Bohemian Club's banquet to Victor Herbert, held Saturday night at Louis Martin's restaurant, in celebration of the success he scored with "Natoma," his first grand opera, struck several notes of discord before the evening was over. These included an excoriation of a certain musical publication and its methods, made by Walter Damrosch and enthusiastically applauded by the banqueters, and an exciting tiff between Mr. Herbert, the guest of honor, and H. E. Krehbiel, the critic of the *Tribune*, based on a review of the second performance of "Natoma," which appeared in the *Tribune*. Mr. Herbert had not intended to give his opinions about the critics, but, smarting under certain criticisms that had been made of the opera, which he considered unjust, he let loose. An interested auditor was Joseph Redding, librettist of "Natoma," who was also a guest at the dinner. He did not seem displeased when Mr. Herbert turned his guns on the *Tribune's* critic.

Mr. Damrosch paid an eloquent tribute to Mr. Herbert, which included an estimate of the man as well as the musician and composer. Warming to his subject, Mr. Damrosch referred to Herbert as the fighting Irishman and said that hundreds of musicians were indebted to him for going into court and getting a verdict for damages against the musical sheet which he designated as a paper which had denounced musicians unmercifully and unfairly and had taken advantage of them because of their timidity and their vanity. He said that every musician should be grateful to Mr. Herbert for fighting this battle in the courts, because it was their fight as well, and he added that it had given him satisfaction and pleasure to go into the court room and testify for the composer; also to prove in court that a piece of music which had been offered in evidence, in order to blast Mr. Herbert's reputation, was a forgery.

Referring to the composer's future Mr. Damrosch predicted that it would be brilliant and he hoped that he would write another grand opera which would emphasize the light, bright and gay side of Herbert's musical vein. He said that the composer could break away from tradition and compose an opera without tragic features; write, in fact, another "Meistersinger."

During his speech Mr. Damrosch was warmly applauded, particularly when he told what he thought of the tactics of the musical publication.

H. E. Krehbiel told a number of reminiscent stories about Mr. Herbert. He said that the first time he had met him was more than twenty years ago, when he was introduced as Herr Herbert in a Fourteenth street restaurant by Anton Seidl. At that time Herbert was a 'cellist in the opera orchestra. Krehbiel had acknowledged the introduction in German, and later, when Herbert spoke in English and Krehbiel expressed his surprise that the 'cellist could speak English, Herbert had responded rather testily, "Well, why shouldn't I speak English. I'm an Irishman."

When Herbert arose he expressed his appreciation of the ovation that had been given to him, which he said he recognized as one of the finest tributes that had ever been paid to a musician by musicians. He

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MAUD POWELL

One of the World's Leading Violinists and an American—She Made Her Reappearance as Soloist with the Philharmonic Society in New York Tuesday Night. (See Page 4.)

Cast of "Ariane et Barbe-Bleue," Next Novelty, Is Announced

The cast of "Ariane et Barbe-Bleue," the opera by Paul Dukas, that is to be sung for the first time in this country on March 29 at the Metropolitan Opera House, has been announced as follows: *Ariane*, Geraldine Farrar; *Barbe-Bleue*, Mr. Rothier; the *Nurse*, Miss Wickham; *Selysette*, Mme. Maubourg; *Mélanide*, Mme. Van Dyck; *Bellangère*, Mme. Wakefield; *Alladine*, Mme. Fornardi; an *old peasant*, Mr. Bourgeois; *second peasant*, Mr. Ruysdael;

third peasant, Mr. Bégué. Mr. Toscanini will be the conductor.

"Twilight" Postponed Till Next Season

It is now announced that Arthur Nevin's opera "Twilight," which was to have been given its first hearing at the Metropolitan within a few weeks, will not be presented this season owing to the fact that the composer was not able to get his orchestral score ready in time. It has been determined, however, to perform the work in the course of the first month of the next operatic year.

ANOTHER OPERATIC NOVELTY ADVANCED

"Suzanna's Secret" Overflowing with Sparkling Melody—Its American Premiere

Without any form of heralding calculated to sway the pendulum of popular prejudice in one direction or another, without previous announcement of anything more than a few bare facts of its composer's life and the barest skeleton of its plot, without, in fact, going to the trouble of printing a single libretto, the Chicago-Philadelphia Opera Company presented last Tuesday night before an overflowing audience at the Metropolitan an opera new to America but one which so quickly ingratiated itself into the favor of its hearers as to insure it beyond peradventure a permanent place in the repertoire. This novelty—which, by the way, occupied less than an hour of the evening's proceedings—was "Suzanna's Secret," a comic interlude in one act by Ermanno Wolf-Ferrari, the German-Italian composer, and founded on a French piece by Enrico Golisciani. It was first heard in Munich two years ago, and became a favorite at once. To anticipate details let it be said that Mr. Dippel has again laid New Yorkers under a deep burden of gratitude.

In undertaking the "Secret of Suzanne" the composer, actuated, perhaps, by "back to Mozart" motives, has sought to reproduce the spirit of the old Italian "opera buffa," or, to be more explicit, the comic "intermezzo," a form of operatic entertainment which reached its culmination during the eighteenth century in such works as Pergolesi's "Serva Padrona." He has succeeded, moreover, in imparting a pleasant old time flavor to a modern libretto by the use of long and frequent word repetition of the old-fashioned type.

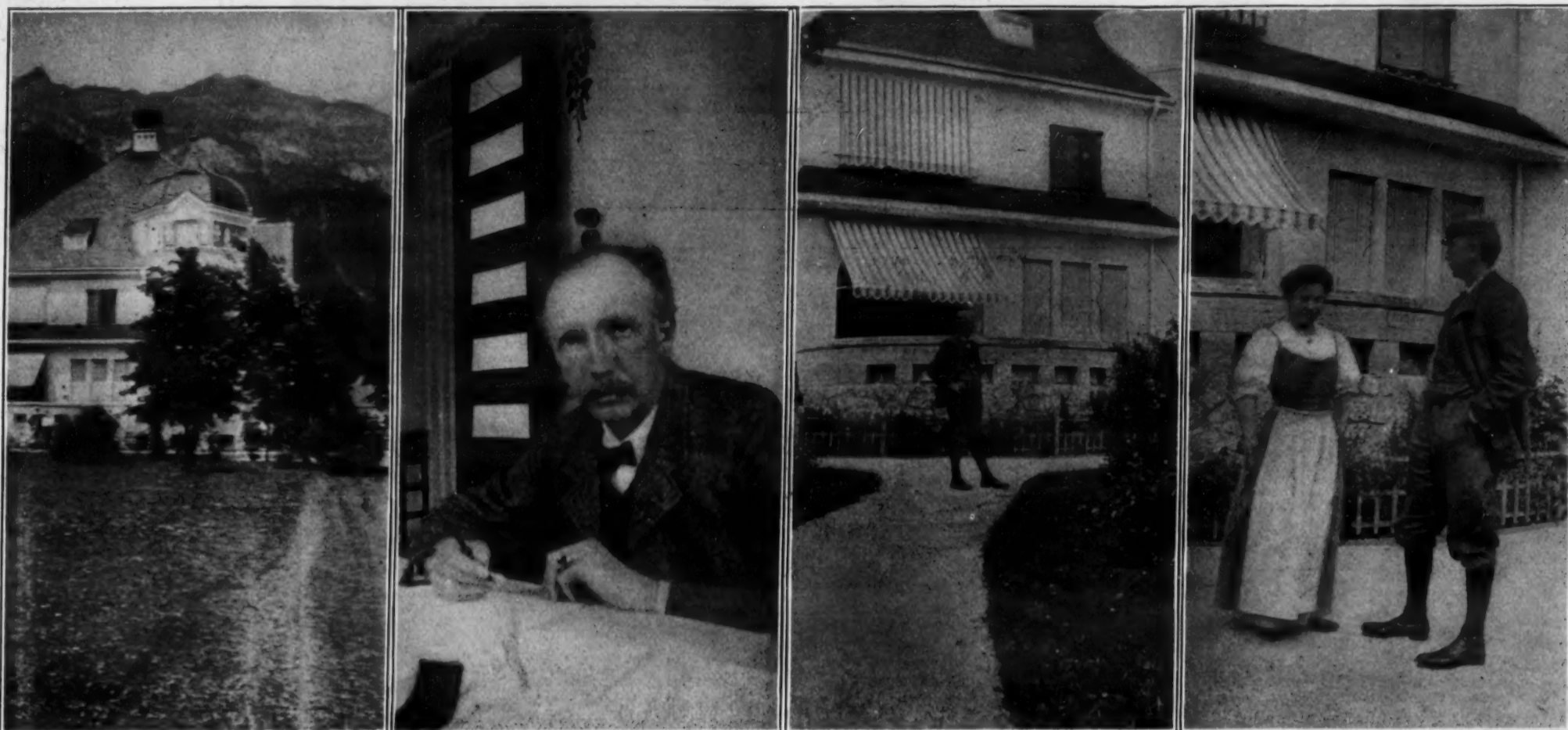
The argument is simple. *Suzanne*, wife of *Count Gil*, amuses herself smoking cigarettes while her husband dallies at the club. Not being addicted to tobacco himself and being ignorant of his better half's penchant he suspects her conjugal fidelity when, returning home, he perceives cigarette fumes in the parlor. After upbraiding her for her supposed misdeeds he feigns to leave the house but re-enters the room a moment after *Suzanne* has lighted a cigarette. She endeavors to hide it but he grasps her hands, burns his own fingers and then realizes the truth. Whereupon a general reconciliation, cemented by a good smoke for husband, wife and even the butler.

Obviously such a tale—which is set in the present day despite the mid-Victorian costumes unnecessarily affected at last Tuesday's performance—would be ridiculous in any other but the "opera bouffe" estate. In that, however, as in musical comedy, convention knows no limits of elasticity, and so we willingly tolerate much talk about smoking, umbrellas, rainy weather and cheerfully accept the singing of such expressions as "What if I do amuse myself a little while you sit at the club?" or "You crocodile! I'm nearly bursting!" The situations are funny, the dialogue crisp and the action rapid, and so we accept it all as the most legitimate thing in the world. In such pieces, though, there is one condition peculiarly to be exacted but that was not filled last Tuesday—we must understand the dialogue.

In his superb setting of Dante's "Vita Nuova," Wolf-Ferrari revealed himself in the character of a religious mystic. With this in view it is hard to realize that the present opera is the work of the same man. From beginning to end it sparkles, effervesces and froths like champagne. It is light as air, no doubt, but is as exhilarating as a sea breeze at the same time. Wolf-Ferrari has not, as most Italians who have studied in Germany, altogether abjured his Italianism. There are moments that smack of Rossini—for the composer

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A PHOTOGRAPHIC VISIT TO THE HOME OF RICHARD STRAUSS, THE COMPOSER



ALTHOUGH popularly viewed as a publicity-loving composer, Richard Strauss is in reality modest in his home life and of a retiring disposition. His beautiful home in Garmisch, Bavaria, is so situated that the curious public may not intrude upon the domestic life of the Strauss family. Ward Stephens, the Ameri-

can composer and teacher took these photographs, in connection with a series of magazine articles he obtained. The first picture shows the exterior of the Strauss home, the second shows the composer at work on the "Rosenkavalier" score, the third shows him in front of his house and the fourth depicts him with his wife.

BALTIMORE CORDIAL
TO OPERA "NATOMA"

Composer Attends Performance—
Max Bruch's "Moses" by the
Oratorio Society

BALTIMORE, March 13.—A brilliant audience that packed the Lyric witnessed Victor Herbert's "Natoma," Thursday evening. The audience was most enthusiastic and there were frequent curtain calls. It was a triumph for Mary Garden in the title rôle. Lillian Grenville, as *Barbara*, made the most of her rôle and was charming in her love duet with John McCormack, as *Lieutenant Paul Merrill*. Mario Sammarco, as *Alvarado*, was, as usual, happy vocally. Gustave Huberdeau, as *Don Francisco*, was excellent, as was also Hector Dufranne, as *Father Pesalta*. Victor Herbert was present behind the scenes, personally directing and suggesting. During the intermissions he was besieged by souvenir hunters in Manager Bernhard Ulrich's office.

The Oratorio Society of Baltimore covered itself with glory in the presentation of Max Bruch's "Moses," under the able direction of Joseph Paché, at the Lyric Wednesday evening.

Frederic Martin, basso, who sang the rôle of *Moses*, displayed great dramatic power and made an excellent impression. His voice is full and sonorous. Much interest was centered in J. Humbird Duffey, who sang the tenor rôle of *Aaron*. His work was highly commendable, especially in the resonant high notes, his words being delivered with telling effect. His voice possesses much warmth and feeling. Mr. Duffey was formerly a resident of Baltimore, where he was known as a baritone. He was successfully converted into a tenor by F. X. Arens, of New York, his teacher. The soprano part was well sung by Mrs. Viola Waterhouse, of New York, notwithstanding that she was suffering with a severe attack of laryngitis. Her voice displayed excellent quality. The orchestral part was finely rendered by the New York Symphony Orchestra. G. Wright Nicols was the organist. The work of the chorus was of a high standard.

The Kneisel Quartet concluded its series of chamber music concerts at the Peabody Conservatory of Music, Friday afternoon. Two movements from Max Reger's String Quartet in E Flat were beautifully played, as was Haydn's String Quartet in G Major, Op. 77, No. 1. The principal number was Brahms's Piano Quartet in A Major, Op. 26, with Harold Randolph at the piano. The ensemble was superb, the piano and strings blending harmoniously. The artists received a hearty reception. W. J. R.

IS CALVE MARRIED OR IS SHE NOT?



Mme. Calvé and Signor Gaspari as they sailed from Honolulu for San Francisco. Those in the group, left to right, are: A. B. Ingalls, accompanist; Mrs. E. Tenney Peck, accompanist; Signor Gaspari, tenor; Mme. Calvé, W. D. Adams, manager; Mrs. W. D. Adams, Mrs. A. Burdette Ingalls, violinist

IS Emma Calvé married or is she not?

Some say she is and has been for a year or more or less. Some say she isn't and never thought of being. Some say she made a mystery of her alleged marriage while in New York last week because she wanted to avoid publicity. And some say that it was just publicity that she wanted and that it was even for that that she was willing to be accused, though unjustly, of marriage. It may be mentioned in passing that Madame (or Mademoiselle) intends to make a concert tour of America next season.

The man in the alleged case is Alnor Gaspari, a tenor, who has been accompanying the most famous *Carmen* of them all on her tour of the world. Madame and the tenor occupied adjoining apartments at their hotel while in New York and adjoining staterooms on the *St. Paul* when they sailed from Southampton last Saturday.

Marie Hall is said to have fiddled \$100,000 into her pockets during her recent South African tour.

Giannina Russ, formerly of the Manhattan, is now singing in Palermo, Sicily.

They sailed not as Mr. and Mrs. Gaspari, but under their individual names, although it is recalled in this connection that when Mme. Calvé arrived in San Francisco from Honolulu and had to undergo examination by customs officials, she admitted, according to press dispatches, that she was "Mrs. Gaspari." The ceremony uniting them, if there was one, is alleged to have taken place in Marseilles in March of last year. Be that as it may, the couple are going direct to London to begin a tour of Great Britain and from there will go to the South of France for a rest.

The accompanying picture is offered in evidence in the matter for what it is worth and no more. It shows Mme. Calvé and the alleged (and denied) husband in the center of the group as they were leaving Honolulu on their way to San Francisco. They gave three concerts in the Hawaiian capital, February 13, 15 and 16, under the management of W. D. Adams.

Marcella Sembrich's recent Berlin program contained most of the folksongs she sang at her last New York recital.

The Coronation gala performance at Covent Garden is scheduled for June 26.

VICARINO MAY BE
TETRAZZINI'S RIVAL

American Girl's Singing Surprises
New Yorkers at a Private
Hearing, Sunday

The California critics who recently declared that Regina Vicarino, an American coloratura soprano, is a "second Tetrazzini," were not far wrong. At least that was the unanimous opinion of a group of about sixty people who had an opportunity last Sunday afternoon to hear the young lady sing at a private hearing arranged by her teacher, Arthur Lawrason, at his studio, No. 322 West Fifty-seventh street, New York. Miss Vicarino presented the following program, with the assistance of H. Hiedelberg, flautist, and Charles Baker, accompanist.

Aria, "La Perle du Brésil," David; old French songs, "Je Connais un Berger Discret" and "Maman Dites Moi"; "Romance," Debussy; "Chanson Provençale," Dell Aqua; aria, "Andrea Chénier," Giordano; Spring Song, Weil; "To a Messenger," La Forge; "A Birthday," Woodman; aria, "Lucia," Donizetti.

Evidently Nature intended that Miss Vicarino should be a singer, for she is endowed with a voice of exceptional flexibility and a naturally good quality. With this advantageous equipment she has been fortunate in coming under the care of a teacher of Mr. Lawrason's caliber, and by diligent and intelligent study she has advanced herself to an enviable position. Her high notes are brilliant and of real musical value, and quite different from many otherwise successful coloratura sopranos, she has a middle register of considerable warmth and strength.

It is, however, the technical side of Miss Vicarino's art that justifies the glowing comments made by the Western critics during her engagement with the Bevan Opera Co. This was shown to especial advantage in the three operatic arias included on her program Sunday. The difficult trills, arpeggios, chromatic runs and staccato notes were delivered with certainty, absolute mastery of her voice and with remarkable brilliance. To an artist of such attainments one may safely predict a future of great achievement. Mr. Baker, as is his custom, provided most satisfactory accompaniments.

Clarence Eddy in Oregon Recital

PORTLAND, ORE., March 5.—On Friday evening Clarence Eddy gave an organ recital at the White Temple. There was a large attendance and the program was greatly enjoyed. While here Mr. Eddy was entertained at the home of Mrs. Alice Brown Marshall. H. C.

GOOD LIBRETTO HARDEST THING IN WORLD TO FIND, SAYS NEVIN

Composer of "Twilight" Doesn't Believe in Approaching Too Near Our Own Time in Selecting Material Unless Inspiration is in Country Rather than City—Shakespeare Too Great to Be Translated Into Opera—Difficulty of Escaping What Is Stereotyped

IT must be an awful thing to be as busy a man as was Arthur Nevin, the composer of "Twilight," until a few days ago. He was seldom to be found at home since the rehearsals of the new opera were well under way. Though often at the opera house, when you sought him there you were by no means unlikely to find that—again in behalf of "Twilight"—he had undertaken a journey into some distant part of New York City and one not always easy of access. At one hour he would have an engagement far up in the recesses of Harlem. Three-quarters of an hour later he was to keep an appointment in the forties. Eventually he might find his way to his res-



One of "Twilight's" Motifs

idence in 146th street for an hour or thereabouts and do his best to put forty minutes' worth of slumber to his credit. Nor did he always succeed in this, for he is nervous, very nervous. He admits it freely and frequently.

It was during one of these momentary "at homes" that he was visited one day last week by a representative of MUSICAL AMERICA. Mr. Nevin, being so busy a man, let it be known that he could consecrate only a bare hour of his morning to the serious business of publishing facts about himself. Being also the nervous individual we have said, the camera is to him more or less of an instrument of torture in front of which it is a hardship to look pleasant and, above all things, to sit quiet. Thirty precious minutes were accordingly swallowed up in the function of obtaining those likenesses which are herewith exhibited. This matter disposed of, he settled himself nervously into the most uncomfortable chair he could find and declared that he was the worst person in the world to be interviewed.

"I can never offer information on my own part. I cannot think of a thing to say unless one question after another is put to me."

The most obvious topic was, of course, the violent uproar raised in a Sunday newspaper recently by a Brooklyn gentleman of ecclesiastical persuasion in regard to the propriety of the plot of the new opera. Mr. Nevin was disposed to regard the matter in a humorous light.

"Yes," he said, "I heard all about it and I was quite amused. But the trouble is that the gentleman evidently did not hear the plot of the opera correctly. How should he, after all, when most of the newspapers have been wrong themselves? One or two of them particularly have had matters hopelessly twisted. There are none who have made plain the fact that the *Father* is entirely ignorant of the matters which have befallen his daughter until he finds her dead, while the lover is endeavoring to make her speak to him. It is only then that he realizes the truth, and as he prevents the young man from shooting himself, exclaims: 'I told her only half the truth.' As for the Brooklyn gentleman's objections—well, what is there to be said? I understand that he likes to have himself talked about and seeks newspaper notoriety—a sort of Dr. Parkhurst, one might say."

"And 'Twilight'? What was your object in writing it? To lead American opera in any one particular direction that you thought desirable?"

"Why, no. Merely to write an opera. Merely because the subject appealed to me. The American school of composition has, no doubt, a great future and big things are being done now. I expect Victor Herbert's next opera to a great thing. But as for 'Twilight' there is no way of telling what its future will be. I am not afraid of what the critics may say. Those in Berlin hardened me to anything. It may live and it

may not. But it was not written with any specific object in view other than merely the writing of an opera."

"And the libretto? Do you regard it as thoroughly original? And do you approve of treating operatically subjects the period of which is so near to the present day?"

"A good libretto," answered Mr. Nevin, "is the hardest thing in the world to find. And when one appears the author of it comes in for a very small share of the recognition and public thanks. Of course, it is impossible to say that the story of 'Twilight' is altogether original. Its fundamental element has been the foundation of many and many an opera. But there are matters in it which are not altogether stereotyped. As for the period in which a plot should be laid, all I can say is that I believe in selecting anything that inspires you whatever its theme. Wagner went back to mythological times for his subject matter. But it seems to me that to attempt to imitate in that respect anyone of such overpowering grandeur would be futile, pitiable. Undoubtedly it is dangerous to approach too near our time because in so doing we are apt to feel the necessity of introducing commonplaces and banalities—that is, if we confine the scene of our action to a city. But I don't think we run such a risk if we are careful to stay out in the country. There one generally finds the medium of expression free from the cheap and vulgar phrases in vogue in large centers of population. I could not, for example, inspire myself with such a book as that of 'Louise.' I was brought up in the country and am a worshipper of nature. On the other hand, I refuse to believe that it is necessary for everyone to entertain similar notions about librettos. Let every man make use of that which impels his musically creative activity."

"Puccini, it seems to me, made a mistake



Arthur Nevin, Composer of the Operas, "Poia" and "Twilight," the Latter to Be Produced at the Metropolitan Opera House Next Season.

in allowing such a word as 'ornithology' to remain in the text of his 'Butterfly.' He proves this even in the music he has written at this point of the work. So, when the heroine asks the Consul about the robins' nesting time, the librettist could just as well have substituted for 'I have not studied ornithology' the words 'I do not know the



The Composer of "Twilight" Says That His Object in Writing It Was "Merely to Write an Opera"

habit of the robins,' or something of that sort. There is a similar glaring fault in the query about 'punch or whiskey,' in the first act. And while a certain license must always be allowed the librettist, he must not be allowed to descend to this plane. What I just said about inspiration holds good even here. Puccini did not prove in his setting of these parts of the text that they inspired him.

"On the other hand, I cannot stand for the thought of setting Shakespeare to music. His poetry is, as it stands, so complete in itself that no music avails for the further idealization of the poet's thoughts. When sung, Shakespeare becomes laughable."

"Do you not think there is material for a great American opera in the 'Scarlet Letter,' providing a composer of sufficient greatness is found to undertake it?"

"I cannot speak for others, but for myself I should say no. When I had read the book I found myself doubled up in a knot of agony. And yet to me it does not appeal as the subject matter for an opera. In Hawthorne's work the couple are guilty of a crime the nature of which they fully realized at the time of its committal. In 'Twilight' they are guilty of the same thing, but the offense was, in this case, quite uncon-

scious. The 'Scarlet Letter' simply does not appeal to me for operatic purposes. That is the best reason I can give for not using it."

"Do you not think a composer should have the faculty of literary discrimination in the selection of his texts?"

"Say rather artistic discrimination, for he must realize fully the requirements in the way of character and plot development, and sheer literary excellence does not of necessity connote suitability for musical setting, as I just said. Hartley, who wrote the 'Twilight' and 'Poia' books, has, however, a rare faculty of writing verses that are beautiful in themselves, thoroughly singable and that abound in Saxon words of two syllables."

And at this point Mr. Nevin read the words of the ballad which is sung by the heroine at the opening of the opera—smooth, flowing, musical lines which seemed fairly to clamor for musical setting. The diction of the entire libretto is almost Shakespearean. It may be true that persons living in A. D. 1861—the period in which the action occurs—did not make use of some of the verbiage which Mr. Hartley has here set down. But, as Mr. Nevin says, "the opera librettist must be allowed a certain license."

Verdict for Mascagni Tempered by Re-proof

ROME, March 11.—Although Mascagni won the verdict in the court at Milan against Liebler & Co., of New York, with reference to the failure to produce his opera, "Ysobel," the court added a reproof to the composer. Mascagni's demands were justified on the ground that he was trying to safeguard his interests, but the court adds that "certainly, knowing his great artistic fame in Italy and abroad, the plaintiff should have acted differently in order to maintain his own reputation and the good name of Italians abroad." It is possible that, had the defendants contested the case, the verdict might have been different. The Lieblers have the right to have the case reopened and also to appeal to the Courts of Appeal and Cassation.

Messenger Reproved for Absence from Paris

PARIS, March 11.—Because André Messager, the composer and one of the directors of the Paris Opéra, absented himself without obtaining leave of absence from the Bureau of Fine Arts, he has been reprimanded by Dujardin Beaumetz, head of that department of the government, and, it is rumored in some quarters, may be led to resign as a consequence. Messager went to Nice to see a performance of his opera, "Fortunio," and was abruptly recalled by Beaumetz.

Olga Samaroff Completes Her American Tour

Olga Samaroff, the American pianist, has now completed the limited number of concerts which her physicians have allowed her to play this Winter. She is therefore unable to accept any further engagements and will leave for Europe very shortly.

Paulo Gruppe to Sail Saturday

Paulo Gruppe, the 'cellist, will sail on March 18 to fill some concert engagements in London and in other European cities.

Myrtle Elvyn, the Chicago pianist, will give a recital in London in April.

WHITNEY CAPTURES NEW STRAUSS OPERA

New York Man Pays Record Price for "Rosenkavalier" in England and America

LONDON, March 9.—By paying a record price for them, Frederick C. Whitney, the American theatrical manager, has obtained the sole rights for England and America to the new Richard Strauss comic opera, "Der Rosenkavalier." The Metropolitan Opera Company was also anxious to produce the opera, but was outbid by Mr. Whitney. The opera will be translated into English immediately and Mr. Whitney hopes to be able to produce it in London during the Coronation season. His contract extends for a year beginning June 1, with an option for further extension. The terms call for the payment by Mr. Whitney of \$22,500 down and \$40,000 more within a month. The royalties for the year are required to reach approximately the same sum. It is said that Mr. Whitney is thus paying Strauss the highest price ever given for an opera.

English singers will be engaged for the London production and Strauss himself will be in charge of the final rehearsals and the first performance. Mr. Whitney expects to lose money on the English production, but expects to recover it and make a profit in America.

Mr. Whitney announces that he will produce "Rosenkavalier" in New York in October at the Casino Theater, and that for this production the German tenor, Fritz Strumpfel, who is completing a ten-year engagement with the Berlin Royal Opera, will have the leading male rôle.

Nuremberg was the first city to give Strauss's "The Rose Cavalier" after Dresden.

MAUD POWELL WITH THE PHILHARMONIC

**Sibelius Concerto Brilliantly Given
with Theodore Spiering
as Conductor**

Maud Powell was soloist and Theodore Spiering again conductor at the concert of the Philharmonic Society of New York, on Tuesday evening, March 14. The program brought forward the Sibelius Concerto, which Miss Powell introduced to America, and was as follows:

Svendsen, "Carnival in Paris"; Tchaikowsky, symphonic poem, "Francesca da Rimini," Op. 32; Sibelius, concerto for violin, D Minor, Op. 47, (1) Allegro moderato, (2) Adagio di molto, (3) Allegro, ma non tanto; Dvorák, symphony, "From the New World."

The Svendsen "Carnival," a work of much dash and color, was taken at a good pace and played with warmth. This work is said to have come from one of the happiest periods of the composer's life, and at a time when he had the friendship of Wagner. In a curiously subtle way there seems to be a bit of "Parsifal" in the score, a nocturnal mood, quasi-religious, picturesquely interrupted by the appearance of a host of revellers.

"Francesca da Rimini," as Dantesque a piece of music as was ever penned, was read with fire and emotional force on the part of the conductor, although one was moved to disagree with his interpretation of certain of the picturesque and emotional aspects of the work. For example, the expanse of the "second circle" of hell, represented by the opening of the work, might be taken in a way to convey a greater sense of shadowy vastness. The complex rhythms of the work were excellently handled by the conductor.

Maud Powell brought her flashing and scintillating technic to bear upon the Sibelius concerto, and her capacity for the production of clear, well shaded, and penetrating tone. Moreover, she brought also an intelligence capable of dealing with the musical thought-images of this Strindberg of music, who grips and bites at every bar. It is noteworthy that, while the entire spirit of this work is colossally masculine, the composer reserves force and weight for the orchestra, allotting to the violin a part singularly characteristic of the instrument, and which weaves its luminous way in and out among the mountain peaks and canyons of the work in a manner which engages the attention of the

hearer without detracting from the underlying dramatic appeal of the work. The violin part makes every imaginable kind of demand upon the artist, and Miss Powell had no difficulty in rising through a technical into an interpretative plane.

The adagio is a song from the depth of the heart, and gave the violinist opportunity to display the richness of her lower tones. The dazzling success of the violinist was supported by an intimate and well balanced reading of the orchestral part by the conductor. Miss Powell was presented with roses, and had many recalls.

The program closed with a spirited performance of the "New World" symphony.

YOUNG PEOPLE'S CONCERT

Kathleen Parlow, Soloist, and Russian Music Predominates

The fifth concert of the symphony concerts for young people was given on Saturday afternoon, March 11, at Carnegie Hall. Slavic composers held sway, and Kathleen Parlow was the soloist.

After an introductory talk by Walter Damrosch, in which the opening overture, "Carneval," by Dvorák, was explained, the orchestra played it in good style. Two Russian folksongs orchestrated by Liadow were given, the latter one, "Song of the Mosquitoes," being repeated.

Miss Parlow played the ever-welcome Concerto of Mendelssohn, and it was a rare exhibition of violinistic art. Such tone, such surety of technic, so complete a mastery of the instrument!

The "Pizzicati Ostinati" movement from Tchaikowsky's Fourth Symphony received an effective reading, and Mr. Damrosch's explanation of its structure was exceptionally clear. Miss Parlow appeared again in the Wieniawski "Polonaise" in D.

The "1812" Overture wound up an interesting program, with the "Marseillaise," the Russian Hymn, Kremlin bells, cannon and many other things sounding simultaneously. The orchestra sounded especially brilliant and did excellent work in the accompaniment of the concerto.

Home for Aged Singers Schumann-Heink's Plan

CINCINNATI, March 14.—Mme. Schumann-Heink intends to leave money, at her death, to found a home for aged singers and actors. She announced her plan to-day, prior to her concert in Music Hall. "I want to be useful to humanity," she said, "not only in giving my voice to the public but in giving in every other way possible. So I intend at my death to leave enough money for the establishment of a home for elderly singers and actors."

been heard in New York. She soon made plain the reason of her Chicago success. A charming personality and a delightful actress, she also owns a voice of truly exquisite beauty. It has richness and purity of quality and is admirably handled, both technically and expressively. Miss White received an ovation after the opera and was presented with many flowers. May she soon be heard here in longer parts. Mario Sammarco sang nobly as the Count and proved also, that as a comedian he has few superiors on the operatic stage. His outbursts of rage were deliciously funny. Francesco Daddi acted the part of the dumb servant, Sante, showing himself a pantomimist of the first order. Mr. Campanini conducted the orchestra in a way that did full justice to the delicate nuances of the instrumentation.

The "Juggler of Notre Dame," with the familiar Manhattan cast, occupied the remainder of the evening. Its main features were, of course, the Juggler of Mary Garden and Mr. Renaud's Boniface. To watch the facial expression of the latter during the "Legend of the Sage Bush" is worth twenty lessons in acting. Mr. Dufranne was the Prior and Messrs. Warnery, Crabbé and Huberdeau filled the smaller parts satisfactorily. There was much applause and the lovely work did not seem to lose any of its charms in the large spaces of the Metropolitan.

H. F. P.

Press comments on "Suzanne":

The action moves rapidly and the music continues to flow with a freedom and facility which are most inspiring. The whole score bubbles with lively spirits and the flood of unaffected yet fresh and charming melody is opulent. W. J. Henderson in *The Sun*.

Wolf Ferrari's music is charmingly melodious, wholly appropriate to the theme, accompanying and illustrating the progress of the action and the changing moods of emotion, amorous and furious that govern it. He has a style and expression of his own, an individual utterance. His music flows spontaneously, and he is not afraid of writing tunes and not unable to do so.—Richard Aldrich in *The Times*.

And distinguished, artistically elegant, are the words which perhaps best characterize his little opera heard last night, which made an immediate and deserved success with the brilliant audience, as did also the interpreters of the three roles—Sammarco as the Count, Daddi as Sante, a dumb servant, and Caroline White, who as the Countess made her first Metropolitan appearance.—Reginald De Koven in *The World*.

CLEVELAND CROWDS TO HEAR STOKOVSKI

**Cincinnati Orchestra with Elman
Soloist Presents a Notable
Program**

CLEVELAND, March 11.—The great event of the week was the sixth symphony concert on Wednesday evening in the series under the management of Adella Prentiss Hughes, given by the Cincinnati Orchestra, Stokovski conductor, and Mischa Elman, soloist. Gray's Armory was filled to its limits. The sale of seats for these concerts by subscription leaves not more than a third of the hall available for single seat sales, and it was entirely sold out within an hour after the sale opened. When Elman was told of this fact on his arrival he said: "Why can't I come again?" And the great violinist was, in fact, promptly booked for a recital on the 17th.

The program given by the orchestra was Beethoven's Fifth Symphony, the overture to "Oberon" and the introduction to the third act of "Lohengrin," with the Tchaikowsky concert for violin. Of Elman's playing one can only say it was as wonderful as ever. He supplemented the concerto with two encores, Walther's "Preislied" from "Die Meistersinger" and an arrangement of an old Viennese dance by Kreisler, "Schön Rosmarin," which gave scope for splendid sweep of melody and witching rhythms. The brilliant playing of the Cincinnati orchestra and the genius of its young conductor have given cause for much interesting discussion among the musical fraternity. There is no doubt about Stokovski's control over his men. He seems to draw out every ounce of power in them. The mass of tone, considering the size of the orchestra, is wonderful. All admired the Weber and the Wagner, but some shook their heads over the Beethoven. It was entirely different from the usual classic conventionality of treatment. But is not Beethoven, after all, big enough for many minds to explore his depths and find individual paths of their own choosing? No one resents a new interpretation of *Hamlet*, or *Macbeth*.

On Thursday evening came the seventh Wagner lecture recital in a course of ten by Marinus Salomons. These evenings have given our music students an admirable opportunity to familiarize themselves with the great music dramas, and have been largely appreciated. Mr. Salomons is a scholarly musician and an admirable pianist. He has given a brilliant performance of the Wagner excerpts and his analyses have been illuminating. "Tristan und Isolde" was the subject of this week's lecture.

The "Pop" orchestra on Sunday gave Dvorák's "New World" symphony in its educational course, and the soloist of the day, a young Hebrew girl, seventeen years old, a pupil of Rita Elandi, sang the cavatina beginning "Oh, my Fernando" from "Favorita." Esther Ruman has a phenomenal contralto voice, which has been trained to great flexibility and length of range, compassing easily three octaves.

ALICE BRADLEY.

PHILADELPHIA'S OPERA

**Directors Promise Another Season if
Present Losses Are Met**

After a meeting of the directors of the Philadelphia-Chicago Opera Company in New York, March 10, Clarence H. Mackay gave out the following statement:

"It has been determined that if the losses sustained in Philadelphia this season are properly adjusted by responsible Philadelphia interests the company will proceed to negotiate for next season."

Those present at the meeting were Harold M. McCormick, Clarence G. Dawes, Max Pam, and John C. Shaffer, of Chicago, and Otto H. Kahn, H. Rogers Winthrop, Clarence H. Mackay, and Philip M. Lydig, of New York.

Although reports from Philadelphia were conflicting as to whether anything would be done to make good the losses, the sentiment at last week's meeting seemed to be that the Philadelphia directors would see to it that they were met.

It is said that the losses in Philadelphia will amount to \$100,000 at the end of the season.

German opera will be included in the repertoire of the Chicago Company another season, according to reports from last week's meeting. Several operas in the Wagnerian repertoire and also "Königskinder" will be sung in German, it is said, instead of, as had been hoped, in English.

ST. PAUL ORCHESTRA ENDS FIFTH SEASON

**Program of Liszt and Wagner
Numbers Furnishes Fitting
Climax**

ST. PAUL, March 10.—The fifth and best season's series of symphony concerts by the St. Paul Symphony Orchestra came to a close with a program devoted entirely to Liszt and Wagner. The opening number, the Liszt "Preludes," was extremely satisfying in Conductor Rothwell's hands and was received with unmistakable evidences of pleasure from a large audience.

Pepito Arriola next appeared with the orchestra in the Liszt E Flat Concerto. The extraordinary boy, appearing even younger than represented by the press agent, excited wonder at the musical talent displayed, admiration of his nerve and considerable enjoyment, tempered, however, by a pervading atmosphere of human consideration for a young lad necessarily sacrificing much that is dear to childhood and necessary to artistic maturity for an exploitation of premature achievement and immature art. The applause which followed the boy's remarkable performance brought him repeatedly before the footlights and added Liszt's "Liebestraum" and a Chopin waltz to his contributions.

The last half of the evening was devoted to Wagner and was presented in a manner truly appreciative, reverent and effective. Following the Overture to "Tannhäuser" came the introduction to act III of "Tristan und Isolde," furnishing a period of exquisite enjoyment, the Shepherd's song for the English horn played by Josef Chabr intensifying the pleasure of a rare moment. Swendsen's orchestration of "Träume," a study to "Tristan und Isolde," and "Tristan's Vision," from the same opera, were followed by the brilliant Prelude to "Die Meistersinger." Conductor Rothwell was rewarded by special applause, which he generously shared with his men.

The élite of musical circles gathered Wednesday evening to hear the Flonzaley Quartet in a superb recital of chamber music under auspices of Schubert Club. The rendering of Beethoven's Quartet in F Major, Op. 18, No. 1, lucid, colorful and pulsing, penetrated hitherto unexplored recesses of artistic satisfaction. The Sonata for two violins, Op. 12, by Jean Marie Leclair, anticipated as a number to be enjoyed, mainly, perhaps, from the historical standpoint, proved to possess, in the hands of Messrs. Betti and Pochon, an intrinsically vital quality. Mozart's "Andante Cantabile" and Dohnanyi's "Scherzo," from the Quartet, Op. 15, closed the program.

Pepito Arriola's recital in the St. Paul Hotel Friday afternoon drew an audience conspicuous for the number of children present.

F. L. C. B.

NORDICA IN TORONTO WITH SCHUBERT CHOIR

**Received with High Favor in Important
Concert—Tetrazzini Sings to
Audience of 3,500**

TORONTO, March 8.—Mme. Tetrazzini appeared in this city on Friday evening last, singing to a brilliant audience of more than thirty-five hundred persons in Massey Music Hall, the largest auditorium of its kind in Canada. It was the first appearance of the diva in Toronto and her triumph was absolute. Frederick Hastings, baritone, who was happily remembered here from his appearance in the company of Mme. Liza Lehmann, was received graciously, and Walter Oesterreicher, flutist, and André Benoist, pianist, ably supplemented the program of the star.

The Schubert Choir of Toronto, Lillian Nordica, and the Toronto Symphony Orchestra, were a trinity of musical attractions in the annual concerts of the first-mentioned organization at Massey Hall. Under H. M. Fletcher's direction the choir has advanced materially toward virtuosity, addressing themselves to more and more difficult works each season. Mme. Nordica made a splendid impression, the response of her audience being all that heart could desire.

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ANOTHER OPERATIC NOVELTY ADVANCED

[Continued from page 1]

does not strive for a constant modernism—but also others that whisper of Puccini. The little overture—a gem of its kind—is a fanciful, lightly scored trifle with sprightly themes suggestive of Mozart, which are interwoven in simple but effective counterpoint. This contrapuntal process which is repeated at various intervals throughout the opera, affords agreeable testimony of Wolf-Ferrari's Teutonic training. At the point where the Count first questions his wife as to her mysterious actions there appears a prolonged progression of augmented triads curiously scored that give an amusing Debussyan touch at an appropriate moment. The most charming matters in the score, however, are the song of the Countess while smoking and a theme which is eventually developed into an orchestral intermezzo and which also supports the duo of reconciliation. The latter is first played by Suzanne on a piano behind the scenes and supports the Count's declamation with original effect. Its first phrase strikingly resembles Chopin while the remainder might be a sonata theme from Haydn or Mozart. It is thoroughly captivating if not greatly original, though for that matter notable individuality is scarcely a feature of any of the opera's melodies. The exquisite smoking song is bewitchingly orchestrated with divided string, harp and celesta and a charming little ascending and descending chromatic flute cadenza plays about it in sprightly style. Beyond the Debussyan chords just mentioned there is no attempt at marked harmonic modernity. Musical characterization is another factor about which the composer has not scrupled. But after all it is its melodic grace and enchanting piquancy of expression that will carry "Suzanne" to success.

The rôle of Suzanne was assumed by Carolina White who had never before

WHAT AILS PHILADELPHIA?

Is It Apathy of the City's Music Lovers or a Lack of the Sort of Enthusiasm in the Company That Hammerstein Instilled That Is Responsible for Financial Failure of Operatic Season?—Three Really Large Audiences Constitute Novelty of the Week

PHILADELPHIA, March 13.—Another week without novelty—unless we count two or three really large audiences—came to a close at the Metropolitan last Saturday with the third performance of "Nabucco" in the afternoon and "Madama Butterfly" in the evening. The week brought, to be sure, a good deal in the way of animated discussion as to the whys and the wherefores of the ill luck, or something of the sort, that seems to have hovered over us operatically this season. Certainly something is the matter, and we are in danger of having no opera at all next season, so far as the Philadelphia-Chicago and the Metropolitan companies are concerned. There's nothing else quite so generally talked about here, just at present, and the diversity of opinion serves to make the discussion animated. There is not much disagreement, however, among those who are merely opera-goers or onlookers, as to the fact that the lack of success so far has been due more to mismanagement than to the apathy of Philadelphia. That is to say, the spirit of up-and-doing in the constant quickening of public interest, the keeping of the singers before the public, and the arousing of curiosity, which animated the Hammerstein régime, is largely lacking, with consequences that are woefully evident.

No matter what may be said about Mr. Hammerstein—and who has anything to say against him?—he is a genius in his way, and knows how to run an opera company. He demonstrated it in this city, even if he did fall by the wayside financially, and he had the knack of making all who worked with and for him feel and impart the spirit of enthusiasm which ever is the dominating trait of his own personality. There is not much of that spirit or that feeling this season. The right sort of interest seems to have died down, because there is nobody who knows how, or seems to think it is his place, to revive it and keep it in existence.

But, anyhow, we are having good opera; as good as Mr. Hammerstein gave us, on the whole. Last week, to resume where we started off, we heard, on Monday evening, for the first time this season, Massenet's "Le Jongleur de Notre Dame," with Mary Garden as Jean, the poor little juggler who brings his best—his innocent juggling tricks—to the feet of the blessed Virgin. The part is in many respects the best in Miss Garden's repertoire. In none is she more sympathetic, in none does she use to better advantage the not altogether musical tones of her voice. As Jean, however, she seems at times to be really a fine singer, as well as the great actress she is repeatedly proving herself to be, and one wonders if this frail, thin-faced, tattered urchin can really be the imposing Mary Garden of "Thais," "Pelléas and Mélisande" and "Grisélidis." The cast last Monday evening included Renaud, in a repetition of his admirable interpretation of Boniface, a part which he originated here in the first local performance of the opera by the Hammerstein Company, December 3, 1908, but which was sung last season by the late Charles Gilibert. Dufranne reappeared as the Prior, in which he is most impressive vocally and effective in appearance and action, and Edmund Warnery appeared here for the first time as the Monk Poet, giving the character its required aspect and singing with facility in a light, smooth and sympathetic tenor. Huberdeau and Nicolay also gave good account of themselves, as the Monk Painter and the Monk Sculptor, respectively, while Crabbé was especially good as the Monk Musician, noticeably in the music lesson scene.

On Wednesday evening "Tosca" was given its first performance of the season, Mme. Korolowicz appearing in the title rôle. The Polish prima donna has dramatic fire and acted the tempestuous character with considerable skill, though her work was marred by over-emphasis. Her voice has the real dramatic power and quality, being firm, clear and vibrant. Bassi was the Mario, looking his best and singing in his usual artistic manner. Renaud, who certainly is doing his share lately, his name being on the program with noticeable frequency, was the Scarpi, realizing the unrelenting cruelty of the character in acting, while he sang it, of course, with fine artistry.

Friday night brought another performance of "Tales of Hoffmann," always popular, and which drew an unusually large audience. It was well done, for the most part. The cast was the same as on February 20, except that Mme. Korolowicz replaced Marguerita Sylva as Giulietta, the Venetian beauty, doing it acceptably, though the part is not one in which she appears to the best advantage. Renaud

was once more strikingly effective in his three parts—Coppelius, Dappertutto and Dr. Mirakle—and Alice Zeppilli repeated her admirable impersonation of the animated doll; Lillian Grenville was a lovely Antonia; Tina di Angelo was a jaunty and rich-voiced Niclaus, and the title rôle was once more in the care of Dalmorès, who acts the lovelorn poet with grace and feeling, and whose fine tenor gives the impassioned music its full value.

The first matinée performance of "Nabucco" attracted a large and well-pleased audience on Saturday evening, the new Victor Herbert opera seeming to grow in popularity with each repetition, and in the evening "Madama Butterfly" gave the popular-price audience, which, as usual, was of good proportions, a genuine treat. Alice Zeppilli is a charming little Cio-Cio-San, acting the part with touching simplicity and pathos and singing it with skill and expression, while Bassi's beautiful tenor is heard to the very best advantage in the part of Pinkerton.

ARTHUR L. TUBBS.

ELMAN GIVES FAREWELL PHILADELPHIA RECITAL

Audience Leaves No Doubt of Favor with Which Violinist Is Regarded in the Quaker City.

PHILADELPHIA, March 13.—Mischa Elman gave his farewell recital at the Academy of Music last week before an audience that was not so large as when he appeared earlier in the season, but lacked no enthusiasm to assure him that he has lost none of the high regard and appreciation of Philadelphians. Most hearty applause followed each number interpreted with that assurance that only great artists command. He generously gave five encores.

The Kneisel Quartet attracted a large audience at a concert last week in Witherspoon Hall. The E Flat Major quartet by Max Reger was in the nature of a novelty that did not appeal favorably in the introductory movement, though it was artistically played throughout. The simpler presto and the livelier climax were regarded with keener interest. Frieda Siemens, the assisting artist, who played for the first time with the quartet, proved a pianist of striking ability. Her playing of the piano part in the Schumann Quintet was masterful.

Israel Cahan, whose father, Nathan M. Cahan, has been a member of the Philadelphia Orchestra since its organization, gave his initial piano recital before an interested audience last week at Griffith Hall. The young man has appeared as soloist before with members of the orchestra in their private affairs, but had never essayed an event unassisted. He certainly gives promise of success. Selections by Bach, Beethoven, Schumann, Liszt, Brahms, Chopin, Kullak and Sternberg were played remarkably well.

The Olive Mead String Quartet gave the first of a series of three concerts last week in the New Century Drawing Rooms. The audience highly appreciated the fine work done.

The fifth series of Lenten organ recitals by Walter St. Clare Knodle in the Church of the Incarnation opened last Saturday afternoon. Edward Shippen Van Leer, tenor, assisted.

S. Wesley Sears played the second of his series of Lenten organ recitals at St. James' Church last Saturday afternoon with the assistance of William Beatty, baritone.

Blanche Friedmann, soprano, assisted by Sacha Jacobsen, violinist, with Henry Lukens at the piano, gave a song recital last week at the Lieselotte Galleries. An appealing number was "In a Brahmin Garden" by Frederick Knight Logan.

Before an encouraging gathering last week at the Acorn Club, Selden Miller gave his postponed recital, which had been scheduled for February 1 and had to be temporarily abandoned because of his sprained wrist.

Verdi's Requiem in abridged form was sung recently in the First Baptist Church, under the direction of Frederick Maxson, organist. The soloists were Isabel R. Buchanan, May Walters, Nelson A. Chesnutt and William J. Mandley.

F. Raymond Maxson gave his fourteenth free organ recital last Saturday afternoon at the Calvary Episcopal Church, Germantown, Nelson A. Chesnutt, tenor, assisting.

S. E. E.

Charles Bennett a Soloist in Boston

BOSTON, March 13.—Charles Bennett, the baritone who is to give his first regular

public recital in this city March 21 in Jordan Hall, was one of the soloists to-day at the sixth concert of the Musical Art Club of the season. He sang a cycle of songs from Tennyson's "Maud," written by Arthur Somervell. Mr. Bennett has an agreeable voice which he uses with discretion and musical understanding. He is a member of the faculty of the New England Conservatory of Music and this is his first season in America for several years. He came here last Fall after completing a tour of the world.

D. L. L.

MERO SOLOIST FOR POHLIG ORCHESTRA

Plays Liszt Concerto with Grace and Power—Haydn Symphony Finely Performed

PHILADELPHIA, March 13.—With Yolanda Mero, the pianist, as soloist, the Philadelphia Orchestra offered a program of more than ordinary interest at its Friday afternoon and Saturday evening concerts last week. Mme. Mero's playing in particular providing a feature of rare merit and enjoyment. Mr. Pohlig presented, in lieu of Wagner's first and only symphony, which had been announced, the No. 2, D Major, of Haydn, the Wagner work, written in the master's youthful days, not being judged up to the standard set for these concerts when the manuscript arrived from Europe. The Haydn symphony, it is needless to say, was a welcome substitute as it was played in a manner that realized the full glory of its radiant beauty, while the opening number, Handel's Concerto for Strings and Double Choir of Woodwinds, showed these divisions of the orchestra to the best advantage, the interpretation being marked by fine precision, delicate shading and tonal beauty. At the end, in strong contrast, came Anatole Liadow's tone painting, "Baba-Jaga," a realistic instrumental presentation of a Russian fairy tale, in which, on the Witches' Sabbath, a folk-lore demon rides through the air in a mortar of glowing iron. The work has modern ingenuity of orchestration, with a wealth of striking and bizarre effects, not without melody, and was interesting after the manner of its kind, even if it did not make any particular impression. The composition provides a good climax for a program devoted mostly to Handel, Haydn and Liszt, for Mr. Pohlig knows well how to lend variety and give a sprinkling of spice in the proper proportions and in the right place.

Mme. Mero's program number was Liszt's Concerto in A Major, which she played with an authority and brilliance that fairly set the audience into ecstasies. It was indeed a splendid interpretation of a noble composition, the fair pianist, whose personality is much in her favor, and who charms the more because she shows no striving for effect, playing with a mastery more than feminine, though the grace and delicacy of her sex were present. Her execution in bravura passages was especially notable. It was on the cards, of course, that Mme. Mero should give an encore, and with commendable good sense she did not hang back and wait to be coaxed, knowing what was wanted and making no affectation of unwillingness to comply. In fact, she was most liberal, playing the extra number, Liszt's Rhapsody Hongroise, No. 2, one of the big "show pieces" so often used as the climax of a piano recital. It was played, too, in a way that was little short of dazzling, in the last part at a rapid pace that fairly scattered the notes in a glittering array of melody across the footlights, and brought forth at its conclusion one of those big bursts of applause that are not inappropriately called an "ovation."

A. L. T.

Raoul Pugno, the French pianist, has been playing in Rome and other Italian cities.

LOS ANGELES GIVES BONCI BIG WELCOME

Large Audiences Attracted by His Two Recitals and Symphony Appearance

LOS ANGELES, Cal., March 5.—This has been Bonci week in the City of the Angels. Great expectations had been awakened in the coming of the noted tenor and there was no disappointment. Three concerts in three days was his record.

Bonci was the first great operatic tenor to appear in recital here, and two immense audiences heard him Tuesday and Thursday evenings at Simpson Auditorium. On the first occasion seats were at a premium, and the second recital was almost as well attended. And these were in spite of his singing with the Symphony Orchestra Friday.

Even those who consider one-artist recitals a bore gladly listened to Bonci for two hours, and would have enjoyed more. His pleasing personality has much to do with this, as he carries so much humanity, so much heart into his singing that it becomes more than a great singing lesson—it is a personal appeal.

At the Symphony concert another ovation awaited the little Italian tenor. This program was a notable one, instrumentally, including Strauss's "Italian" symphonic fantasy, Stanford's "Irish Rhapsody" and Goldmark's "Spring" overture. The orchestra was on its best behavior and Director Harley Hamilton presented Strauss in his most melodic mood with good results. Stanford suffered a little by proximity to the more noisy composer.

Bonci enthused his immense audience, perhaps the largest that has gathered at one of our symphony concerts, nearly 3,000 persons. Time after time he was recalled, always with that happy smile.

All other musical affairs were secondary to the Bonci concerts last week. In one of them the originator was not able to reap the glory. It was given by the Los Angeles Choral Society at the Cathedral under the direction of J. B. Poulin, taking the place of Ernest Douglas, who was called East by illness of his father. The works presented were Stanford's "Awake My Heart" and Mendelssohn's "Hymn of Praise." The soloists were Mrs. Porterfield, Misses Blake and Holdeman, Edgar Temple and F. M. Saunders; accompanists, Messrs. Hallett, Strohbridge and Alexander.

The Brahms Quintet presented its third program at Blanchard Hall Saturday night with a public rehearsal in the morning. Program for this recital has not been received. Mrs. Bussing was announced as soloist.

Jennie Winston presided at the artist luncheon given by the Dominant Club. Though mere men are not "personæ non gratae" at this women music teachers' club, I learn the guests were Mrs. Edward MacDowell, Mrs. G. P. Upton, of Chicago; Mmes. W. C. Ayer and Edith Kuester, of New York; Miss Bartholomew, Misses Ivimey and Gluck, of London, Eng. This club is modeled somewhat on the lines of the Gamut Club.

Hortense Paulsen, soprano, of London, has been the recipient of social attentions here recently. She has a large repertoire of operatic and recent ballad compositions.

John J. McClellan, the organist of the Mormon Tabernacle at Salt Lake City, was a recent Los Angeles visitor. He came to Southern California to give the opening recital on the organ at the Glenwood, at Riverside. It was unfortunate that he was not heard on the Los Angeles Auditorium organ.

W. F. G.

The second subscription concert of the Gordin Trio will take place at the Hotel Ansonia, New York, on March 20. The soloists will be Siegfried Phillips, baritone; Lazare Rudie, cellist, and Theodore Gordin, violinist.

St. Paul Symphony Orchestra

WALLIS HENRY ROTHWELL, Conductor

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CONSTANTINO

created the rôle of BERNAL at Première Frederick S. Converse's "THE SACRIFICE" at BOSTON OPERA HOUSE, March 3, 1911. Displayed again as in part of JOHNSON in "THE GIRL OF THE GOLDEN WEST" his VERSATILITY and ABILITY to CHARACTERIZE a ROLE ENTIRELY DIFFERENT from tenor parts in the old operas.

Sang with GREAT SUCCESS in Puccini's "MANON LESCAUT" first time in Boston and repeated his artistic performances in "LUCIA," "BARBER OF SEVILLE," "GIOCONDA," "RIGOLETTO," "AIDA," "TOSCA," "TRAVIATA," "PAGLIACCI," and "CAVALLERIA," singing more than fifty times during the season.

DAILY PAPER REVIEWS:—

THE SACRIFICE

Signor Constantino was brilliant in the part of the fiery Mexican. If the text left Bernal a rather peppery individual without any other marked characteristics, that is not to be charged to the tenor. His English was fairly clear and at times could have been a lesson to many of our American word-distorters. Such words as "usurpers," "strength," "earth," etc., are still trying for an Italian, but the task has been almost mastered. The impetuous character of Bernal's music begins with his entrance. His "Ah Chonita, my beloved" was delivered most fervently and culminated with a ringing B flat. Duets between the lovers are copious and the high notes are scattered through them in profusion. The solo in the last act, "God answers love," was Sig. Constantino's most effective number, and its high register and its "tours de force" only served to make more prominent the power of our great tenor.—*Boston Advertiser*, March 4, 1911.

Constantino revealed new power, just as he did in "The Girl of the Golden West," and furnished convincing evidence of his full-fledged artistry. There was more to his impersonation than a brilliant and beautiful voice; there was dramatic distinction in his action. The delightful Spanish tenor has met one demand after another successfully through the season, and now he puts the finishing touch to his notable recent achievements by the creation of a rôle in a language which is new to his repertory. It was his first appearance in a rôle to be sung in English and his diction was generally clear and pure. His singing of the stirring song in the last scene of the opera—one of the few examples of flowing, finished melody in the opera—was superb.—*Boston Journal*, March 4, 1911.

Mr. Constantino is to be thanked for a picturesque assumption of the rôle, and for ably sustained phrases and telling high notes at certain enlivening junctures.—*Boston Globe*, March 4, 1911.

Constantino's Work

Signor Constantino had again a part which played into the hands of the heroine at all points, but he sustained it admirably, making it vital in the few opportunities afforded him. The remarkable quality of his voice did much for the part.—*Boston Traveler*, March 4, 1911.

Signor Florencio Constantino, the Spaniard, who shaved off his Kaiser William from his upper lip in order to be a typical American gentleman in "The Girl of the Golden West" and "The Sacrifice," sang in English for the first time, and the audience applauded him enthusiastically. Mr. Constantino was vocally the best of all those on the stage.—*Boston Post*, March 4, 1911.

Constantino played the part with animation and was physically well suited to it.—*Boston Herald*, March 4, 1911.

It is interesting to see how well Constantino does the English—a rare test for him—of Bernal, the impetuous, brilliant Mexican.—*Boston Advertiser*, March 9, 1911.

Constantino sang splendidly, swelling his tones in the most ecstatic manner.—*Boston Post*, March 9, 1911.

Signor Constantino was brilliant in the part of the fiery Mexican. If the text left Bernal a rather peppery individual without any other marked characteristics, that is not to be charged to the tenor. His English was fairly clear and at times could have been a lesson to many of our American word-distorters. "Ah Chonita, my beloved" was delivered most fervently and culminated with a ringing B flat. Duets between the lovers are copious and the high notes are scattered through them in profusion. The solo in the last act, "God answers love," was Sig. Constantino's most effective number, and its high register and its "tours de force" only served to make more prominent the power of our great tenor.—*Boston Evening Record*, March 4, 1911.

AIDA

HOUSE SOLD OUT FOR "AIDA" PERFORMANCE.

Yesterday evening the Boston Opera House was sold out for a brilliant performance of Verdi's "Aida." Mr. Constantino seemed in splendid vocal condition. Mr. Constantino has rarely sung with more fire and more opulence of tone in this city. Nor did he walk through a part.—*Boston Post*, March 5, 1911.

The feature of last night's "Aida" was Constantino's first appearance of the season in the rôle of Rhadames. Not since last season have the lyric glories of the rôle been so adequately presented.—*Boston Journal*, March 5, 1911.

LUCIA

Mr. Constantino's *Edgar* is well known to Boston. His voice was heard to excellent advantage last evening and he sang with aesthetic skill and acted with dramatic distinction.—*Boston Herald*, January 5, 1911.

Mr. Constantino was at home in the rôle of *Edgar*. He brought vocal excellence, freshness and vigor to a part that might easily lapse into a perfunctory character. It is a strong

the early performances of the opera, owing to strain of rehearsals. His aria of the last act and the pleading with *Minnie* in the second he was able to infuse with the lyric beauty

He was in fine vocal condition. He sang the recitatives (which are endless) with clear enunciation and when occasion arose he sang the legato phrases with his usual skill.—*Boston Advertiser*, January 19, 1911.

Familiar is the relish of Mr. Constantino's humorous impersonations and his commendable purity of style in the florid music.—*Boston Globe*, January 19, 1911.

MANON

Mr. Constantino took the part of *Des Grieux* for the first time in Boston. The tenor sang in the virile and spirited fashion which has characterized him here when at his best. He gave his scene with *Manon* in the second act true significance. Here was the man who could not shake off the enthrallment of this woman, but whose soul flamed in deep resentment against her fickleness and cruel infidelity. He was not a whimpering lovelorn swain in his reproaches for her desertion. Here was a manly and commanding figure with distinction of carriage and with that arrogance well calculated to pique the vanity of woman. He did not succumb too easily to *Manon's* blandishment, and when he did it was with a most excellent behavior, and with such a well-ordered dignity as not to bring opprobrium upon his sex for rashness, or for undue haste in the bestowal of pardon. Mr. Constantino properly made this critical moment of love's resumption coincident with the announcement of Puccini's theme of the lovers, a suave, descending phrase, sung here by the tenor and heard later in the intermezzo and throughout the opera. It is interesting in connection with last evening's performance to recall the fact that it was in this opera that Director Russell first heard Florencio Constantino. Mr. Constantino was singing the rôle of *Des Grieux* at the Municipal Theatre in Nice, and Mr. Russell, at the advice of his agent, made a special trip from Milan to hear him. He was so impressed with the lyric beauty of his voice and the exquisite method of his singing that he immediately engaged him as leading tenor for his San Carlo opera company to tour the United States and Canada.—*Boston Globe*, February 28, 1911.

Mr. Constantino has rarely been in better voice than he was last night, and his singing was not only an achievement in vocalism, it was the dramatic interpretation of the composer's thought.—*Boston Post*, February 28, 1911.

GIOCONDA

The sole change of cast was in the reappearance of Mr. Constantino as *Enzo*. The tenor has done some of his most praiseworthy singing in the music of this rôle. He is a figure of true illusion and of romance on the deck of his ship as he sings in very truth to the moon and the sea, and for the time permits himself to forget his audience. His vocalization here afforded enjoyment again last night as it has before.—*Boston Globe*, February 4, 1911.

It was a pleasure to hear Mr. Constantino again as *Enzo*, which was the only differentiating feature of the cast from that of Saturday. The part becomes him excellently, and he was appropriately picturesque in the fisherman's garb. He not only sang with his accustomed fine phrasing and beauty of tonal gradations, but played as a well-graced actor.—*Boston Herald*, February 14, 1911.

The real vocal feature of the performance was Florencio Constantino's return, resuming his old rôle of *Enzo*. He sings the part better than it ever has been sung in Boston.—*Boston Journal*, February 14, 1911.

RIGOLETTO

Of Constantino's *Duke* a word of praise is always due. It is possibly his finest part, composed without exaggeration and sung not only with technical excellence, but with a realization that many tenors have made themselves ridiculous by stepping out of the picture to shout the melodies of the elder Verdi at the applauding gallery.—*Boston Advertiser*, January 31, 1911.

Florence Constantino shared the honors of the evening, his *Duke* being the finest on the stage today. Rarely if ever has the famous solo of the last act been better sung than by this artist last night, while the quartet was magnificent.—*Boston Journal*, January 14, 1911.

Mr. Constantino's *Duke* has vocal virtue and operatic "panache."—*Boston Transcript*, January 14, 1911.

Signor Constantino, as the *Duke*, is almost a too well-known success in this rôle to require comment. The delicate, expressive "singing" quality of his voice has its fullest sway and domination in this part—and he made it dominate last evening.—*Boston Traveler*, January 14, 1911.



CONSTANTINO AS "DES GRIEUX"



CONSTANTINO AS "BERNAL"

point in Mr. Constantino's favor that he sings with an enthusiasm and evident pleasure, which is infectious to a high degree and in no small measure reacts on the listener. His beautiful voice was in excellent condition and his spirited singing won generous applause.—*Boston Advertiser*, January 5, 1911.

Signor Constantino, as *Edgar*, again had a "singing" rôle, which his free, warm and lambent tones beautified throughout. Always lavish with his voice, yet never forcing it, he gives to the "Lucia" arias that romantic, dreaming tenderness and free, unbounding vocalization which they demand. His singing, though sad with lament, served to brighten the graveyard scene—for five times in the last fortnight has the Boston opera stage been converted into a graveyard. But there are gloomier sights than graveyards, and as long as they serve the composer's purpose and he gives us good music we can overlook the tombstones.—*Boston Traveler*, January 5, 1911.

Constantino is wonderful in this opera. It is one of the greatest parts. Constantino as *Edgar* is entirely at ease. The grace and authority with which he dominates the famous sextet, and the thrilling splendor of his tones in the churchyard scene is not quickly forgotten.—*Boston American*, January 5, 1911.

THE GIRL

Mr. Constantino was in good voice and sang with aesthetic skill and regard for the text. His acting was mainly as became the part, and at all times in keeping with the scenes.—*Boston Herald*, February 7, 1911.

Sig. Constantino sang Johnson in splendid voice, far better than he was able to show in

of his voice, and its smooth, expressive largo in the few closing notes of the "Addio" of Act 1, was a delight.—*Boston Traveler*, February 25, 1911.

Mr. Constantino gave the finest performance of Johnson he has yet given in Boston, in the opinion of the writer. He was in fine voice.—*Boston Advertiser*, February 25, 1911.

BARBER

No Count Almaviva is to be compared with Florencio Constantino. The performance was full of pleasure from beginning to end. It was recalled that Constantino, in the rôle of the dashing count, whose florid songs are far beyond the reach of most tenors, came fresh from his success as *Road Agent Johnson* in "The Girl of the Golden West." The Spanish tenor's record of successes at the Boston Opera House is something prodigious. Last night, both as singer and comedian, he gave full measure of satisfaction.—*Boston Journal*, January 19, 1911.

But at any rate a spectator need have no quarrel with the extraordinary ease and mastery of floriture displayed by Constantino, and if Mr. Constantino does not find it necessary to emphasize the harder qualities of the Count Almaviva, who was in truth rather of a rake, he certainly convulses his auditors with the spectacle of the Count as a drunken captain. And his singing and acting are so admirably done that there can be only commendation for such an artistic feat.—*Boston Post*, January 19, 1911.

Mr. Constantino was in a genial mood and seemed to enjoy the humor of the occasion.



Dear MUSICAL AMERICA:

Here is something that is good, very good. You know there is nothing I like to do better than to toast a man when he has made himself a desirable candidate for the griddle. The definition of toast, as used, is not to drink to, but to fry over a slow fire.

Arthur Elson is the candidate on the present occasion, his qualifications being certain remarks made by him in an article in the *Etude*. It must be granted that if there exists a less thrilling event than an article in the *Etude* by Arthur Elson, it would require a search greater than that engaged in by Cook and Peary to discover it.

The subject is the old one of folksong. Now, when even the great ones of the critical world and who, of course, live in New York, volplane to destruction on this dangerous topic, not much can be expected from some one who lives somewhere in the outside void and publishes his articles in the *Ultima Thule* of Philadelphia. But I thought that by this time every American, even the inhabitants of—oh, no, I mustn't mention that town; I got into trouble for that once—of Podunk, let us say, to be impersonal—knew what was what about the "Girl of the Golden West." Lashing his prejudice into a blaze of life, and lulling his capacity for the knowledge of facts into the profound slumber of an *Erda*, he writes as follows:

But our Indian music is still a fizzle. Folk-music should speak for itself, but our Indian variety still needs a label before it can be recognized by the general public. Puccini gave us sliced-up "Star-Spangled Banner" in his "Madama Butterfly," and therefore many expected that "The Girl of the Golden West" would be an operatic pendant to the beautiful "New World" symphony. But instead of any idealization of familiar songs, a real Indian lullaby is used. Few know it, and fewer still care about it; for it comes as a bit of recitative at the beginning of the second act, and makes little impression. Of course, Puccini was not compelled to use any American tunes if he desired to omit them; even the song of the homesick minstrel, Wallace, is original as well as successful.

It may come, therefore, somewhat disconcertingly to Mr. Elson to learn what all of your readers know, from your story some time since of the premiere of Puccini's opera, that the unsuccessful "Indian lullaby" at the beginning of the second act is not Indian at all in its music, though the words were taken, without credit, from an Indian lullaby published in America, and that the "original as well as successful" "Homesick Song" of Wallace in Act I is note for note a ceremonial song of the Zuni Indians, also taken from an American publication without giving credit to publisher or arranger. Which shows how a man may be hoisted with his own petard.

Well, this is a small matter, after all, in so far as its upsetting of the critical dignity of Mr. Elson is concerned. But I have emphasized it just to show that "vanity is still on deck," and prejudice and ignorance still hold sway in a supposedly enlightened world and afford their possessors the materials for grinding out salable copy.

Have you come to any conclusion yet as to who is the heroine of "Die Walküre" and as to who was the victor in the little drama that was enacted behind the scenes of the Metropolitan Opera House the other night at the performance of that opera?

It would not interest me particularly, especially at the weary end of the season, were it not that it brought up an interesting point concerning the question of the star in the second evening of the "Ring." If you are not acquainted with the facts I will tell them to you.

Mme. Fremstad was to sing *Brünnhilde* and Mme. Gadske *Sieglinde*. This order

of rôles had in previous years been just the reverse, but Mme. Fremstad, in assuming the rôle of *Brünnhilde*, assumed as well that she was the heroine of "Die Walküre" and, therefore, mistress of the principal dressing room.

To complicate things there exists some doubt at the Metropolitan as to which is the principal dressing room. There is one with a window and one without, and the former, although for certain other reasons the point has been disputed, has come to be regarded as the best. It is the one which Mme. Gadske has occupied for ten years past, and into which she naturally went to don the garb of *Sieglinde*, who makes an earlier appearance in the opera than does *Brünnhilde*.

When Mme. Fremstad arrived somewhat later, her soul aglow with the anticipation of the joy of occupying the principal dressing room, she was horrified to find it already occupied. She started the telephone buzzing to learn the whereabouts of M. Gatti-Casazza, who was at the Knickerbocker suffering with a toothache. She went to him at once and laid before him the indignity under which she was suffering. He, seeing the impossibility of checking the volcanic outburst of the enraged prima donna, counted on his understanding of the gentler nature of the rival singer, so, toothache and all, he went over to the opera house and laid the matter before Mme. Gadske, who exclaimed: "What! Make a fuss over such a trivial matter as a dressing-room, when the presentation of a music-drama of Wagner is at stake!" And so the show went on. Thus M. Gatti-Casazza earns his salary.

The New York papers, of course, could be counted on to give generous space to this event, which possesses that most valuable quality of "human interest," upon which a certain journalistic friend of mine sets such store. I should be glad to get a good definition of this "human interest" and thus have a chance to form an opinion of its value. The fact that the editors of the dailies give the above matter, which, to my thinking, isn't worth a snap of the finger, more space than they give to a review of the performance of the opera shows me that they know what their readers want. The *Morning Telegraph* has an editorial of half a column upon it—but then, of course, the *Telegraph* is a comic paper.

Of course, I rehearse the events of the little drama in the back of the opera house to you, not from any interest that I have in it, but from the knowledge that the people who read your columns are a part of that same public which reads the columns of the daily papers, and who must, therefore, have the psychological constitution indicated by the editors of the dailies in the nature of the matter to which they give space. In other words, the devil is not so bad as he is painted, and is willing to sacrifice himself in the interests of humanity at large, his reputation to the contrary notwithstanding.

Here is a literary puzzle picture. The "Gossip" of the *Evening Post* says that three musical critics of New York are unintentionally characterized in the following sentence from Hubert Parry's article on Schumann in his "Studies of Great Composers."

Parry is speaking of Schumann as critic: "His position . . . is altogether a most noble one, and the familiar truth that it is harder to see real beauties than blemishes enhances it; for he always aimed at hearty praise, even at things which were absolutely new to the world, and when dealing with works which an ordinary critic would either have written an involved account of, so as to prevent any one knowing whether he means to praise or to blame, or else had endeavored to amuse the public by an extravagant abusing."

Puzzle: Find three New York critics.

Nothing is plainer than Schumann's critical nobility. But is he not rather the appreciator than the critic? Poe has somewhere pointed out that it is part of the critic's duty to point out wherein a work of art falls short of perfect beauty. It is easy to go to either extreme, but is not the ideal critic one who stands somewhere between the idealistic optimist, who will see only the element of good, however much it may be entangled in a web of what is bad, and the cynical fault finder, who will allow the creative artist nothing if he makes one little slip?

This idea presents also another puzzle picture. Find the ideal critic!

I agree that "habitually censorious" criticism does harm. It sets the critic against all constructiveness in art, and warps his nature. Just as a creator ought to be something of a critic as well, a critic should also be something of a creator. It does not require a very large creative capacity to understand the principles of creative work, and possessed of that faculty in some degree the critic is more likely to treat art positively and constructively. He will give

reasons instead of opinions, and will do much more for his readers and a very great deal more for himself, as he is much more likely, under those circumstances, to develop a nature which, if not less pleasing to himself than is that of most critics as they are, is, at least, more pleasing to human beings in general.

I am glad to see that you have put the ban on the word "diction" where "enunciation" should be used? You are quite right. Diction refers to the choice of words and construction of style on the part of the poet, and has nothing to do with the way the words are pronounced by the singer. Get in line, Mr. H. T. Parker of Boston. Cut out "diction" when you mean "enunciation."

Symbolism in music continues to make strides. Field some time ago wrote a composition entitled "House on Fire in a Thunder Storm." Debussy, you know, has a composition on "Bells Heard Through Leaves." I am now writing a symbolistic symphony entitled "The Death of a Mosquito from Malnutrition." It deals with the decline of the French musical atmosphericists!

The next degree of interest above an article by Arthur Elson in the *Etude* is an article by Philip Hale in the *New Music Review*. This latter delight is, in fact, afforded us in an article in which the critic from the intellectual ice fields of Boston, sets forth certain matters dealt with by the *London Pall Mall Gazette*, which are evidently in sympathy with his own point of view—a point of view quite common to a world which in weighing dollars against dreams, invariably finds the heavier weight on the side of the former. The *Pall Mall Gazette* raises an interesting point, only, however, to throw a dubious light upon it through a twisted lens. It is a sort of a Loie Fuller process, whereby thoughts, instead of people, are made to dance under artificial and abnormal effects of mental illumination. Mr. Hale says that the British composer of operas, seeking recognition from the managers, is reminded by the *Pall Mall Gazette* that as he is seldom a man of business, he would most likely refuse to believe that he is asking a body of men on whom he has not the slightest claim to spend nearly £3,000 on him "without even really a sporting chance of getting their money back." An imposing array of accounts of necessary expenditures follows, which is supposed, by the materialistic Londoners, to clinch the argument tighter than a coffin nail.

I should be glad to be convinced of the force of all this if some one would show me where the force lies. According to this argument no one should ever compose an opera at all unless he is dead and famous. Why should not the composer ask the manager to spend his money? What is the manager in business for, if not to give opera? And the history of opera writing has not ceased. So the poor manager has not even a sporting chance of getting his money back, and he has even spent a little time on the matter as well! Terrible! How about the composer, though, who has put weeks, months, years, of his brains, of his very life-blood into the work? There are a few things to say for the sporting spirit of the composer who has been willing to stake himself, body and soul, on a throw which has taken a vast deal more out of him than the manager has signed away in his £3,000 check.

Don't mistake me and think that I mean to underrate the effort necessary to procure such sums of money for managing purposes. But the established manager is not staking his whole enterprise on any one such throw. As a prudent manager he has presumably amassed money by producing known masterworks, and the presentation of a new work merely imposes upon him the necessity of apportioning a certain amount of money for its production. He may lose it. Well, sir, it will take you, or the *Pall Mall Gazette*, a long time to inspire me with a greater sympathy for his loss than for the terrific loss which the

composer sustains. The manager gets off comparatively easily. He recoups in a short time by another throw. The composer is set back in years, in energy, and in hope.

I am not saying that managers should produce every fool opera that comes along, but if he does not make progress, experiment, and risks with occasional new works, a part of his plan of life, I shall—well—I shall so fix up the titles to the copyrights of the operas which I am going to write that when they are famous and successful he will never have a whack at them!

"A boiler-maker can have as wonderful a soul as a portrait painter," exclaims Miss Elman.

Quite true. Most of the boiler-makers of my acquaintance have greater souls than most of the artists whom I know. Unfortunately, they have no technique, and therefore cannot reveal the fact. If by some magical process a boiler-maker could suddenly be gifted with the capacity to express himself and express himself well, on canvas or score paper, I am certain that he would give us something interesting. Of course, there are boiler-makers and boiler-makers. Some have much greater souls than others. I have seen boiler-makers' souls which are so feeble as to make the game not worth the candle to corrupt them, it is so easy. But I have an innate fondness for the big fellows who can swing a heavy sledge or knock a man down with equal ease, without, as the saying goes, "batting an eye." There is something big and naively un-understanding about them. They do not know who they are and what they are. There is the sense of large and simple wonder in their lives. Your artist, with his manifold little introspections, has got himself all mapped and charted in the cosmic scheme, only to find in the end that he was not worth charting.

Of course, it has become a necessary professional function on my part to deal with the world of art. I can reap a much richer harvest among artists than among boiler-makers. But as between a boiler-maker and an artist—so far as my respect goes—give me a boiler-maker every time!

Your

MEPHISTO.

MANAGER HANSON BAGS NEW GAME IN CALIFORNIA



The characteristic M. H. Hanson smile is strongly in evidence on the latest portrait of the New York manager which has just come in from San Francisco. The original tin-type represents Mr. Hanson celebrating the acquisition of a new Busoni contract at Seal Island Cliff House.

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A WEEK OF OPERA REPETITIONS

Fremstad and Gadski Exchange Roles in "Walküre" at Metropolitan—Jadlowker Sings His Farewell in "Lohengrin"—"Orfeo" and "Otello" Receive Admirable Performances

VARIETY being the spice of operatic as well as any other kind of life, the management of the Metropolitan Opera House undertook a repetition of "Die Walküre" on Thursday evening of last week in which the leading female rôles were cast in topsy-turvy fashion. Mmes. Fremstad and Gadski were their impersonators, and while the former has always been known as a peerless *Sieglinde* and the latter as an exemplary *Brünnhilde*, the occasion in question gave each an opportunity to display how well she could substitute for the other. Mme. Fremstad, it is true, was heard as the daughter of *Wotan* in the recent "Ring" cycle, but Mme. Gadski's *Sieglinde* was a stranger. It proved to be a beautiful characterization, tender and appealingly human in action and lovely in voice. Especially moving was her depiction in the second act of the terror of *Hunding's* pursuit. Mme. Fremstad is a feast for the eye as *Brünnhilde*, and while she still underemphasizes the heroic qualities of the Valkyrie's nature, she presents, nevertheless, a poetic and strongly individualized character study. Her portrayal has been broadened and deepened since it was first shown a few weeks ago. She sang the music eloquently save for a few very high notes that will always trouble her.

There was another novelty in the *Sieg-mund* of Carl Jörn. Doubtless the reason which makes this lyric tenor undertake heroic parts for which he is constitutionally unsuited is the fact that the Metropolitan finds itself at an embarrassing loss when Burrian's contract calls him back to Dresden. As Mr. Jörn was often overwhelmed by the music of *Parsifal* a week before, so he was again swamped by that of *Sieg-mund* last week except in a few of the more lyrical passages. His tones generally sounded forced and unsteady, his phrasing was choppy and disjointed and there was a total lack of resonance to his low register. He acted the rôle efficiently, however. Florence Wickham's *Fricka* is gradually improving, but why should a Norse goddess attire herself in Oriental style? Allan Hinckley was a savage *Hunding* and the eight Valkyries sang their choruses well. Mr. Hertz conducted superbly.

Jadlowker's Swan Song

Mr. Jadlowker made his last appearance of the season on Saturday evening, assuming the title rôle in an inspiring performance of "Lohengrin." While it can scarcely be said that the Russian tenor fills all the physical requirements of the part or that he ever succeeds in imparting an air of mystery to the Grail knight, he must be credited with some excellent singing. Particularly fine was his delivery of the "Elsa, ich liebe dich," a passage of the greatest difficulty by very reason of its immense simplicity. Mme. Fremstad has been improving her impersonation of *Elsa* so that it now ranks as one of her best accomplishments. Mme. Wickham is overweighted somewhat by the requirements of *Ortrud*, but she has an admirable companion in Mr. Soomer as *Telramund*. Witherspoon proved an excellent *King Henry* and Hinshaw makes the *Herald* one of the star parts of the opera. The chorus sang with thrilling effect and caused the audience to defy Wagnerian etiquette and applaud after the prayer in the first act.

"Orfeo" was heard for the fourth time this season by a good audience on Wednesday evening of last week. Gluck's lovely music drama has won itself a place in the affections of New York's operagoers that somewhat atones for the frigid reception accorded the master's maturer and more dramatic "Armide." However, as music proper, the earlier opera is the better of the two, so it would seem that instinct had once more led the public aright. Mmes. Homer, Gluck and the corps de ballet were, as usual, the most important factors in the presentation. Mme. Homer has done nothing better than the title rôle and it is a striking tribute to her simulation of masculinity that the hearer does not experience the slightest sense of monotony due to the absence of male voices throughout the evening. Would that Gluck had given the *Happy Shade* more to sing in the Elysian Fields! He would undoubtedly have done so could he have lived to hear Alma Gluck, who sings the part as it has perhaps never been sung before. This young soprano's work would alone have made the revival of the opera worth while. Mme. Rappold does not fill all the requirements of *Euridice*, nor does Leonora Sparkes altogether satisfy as *Amor*. A word of praise is due Lucille

Myrtile for her graceful dancing in the third act. The chorus did admirably, particularly in the inferno scene. Its forceful delivery of the word "No" in reply to *Orfeo's* entreaties recalls to mind the words of Rousseau that "it was impossible to hear this episode without a fit of trembling."

Big Audience for "Otello"

Those who have often expressed despondency because Verdi's "Otello" does not receive that amount of popular attention which its great merits should assure it must have been encouraged if they attended last Saturday's matinee and noted the size of the audience. It was not only a big audience, but an exceedingly well pleased one, for the opera was given a performance

KLIBANSKY'S PUPILS IN INTERESTING RECITAL

A Comprehensive Program Repeats Success of Former Berlin Master in First New York Season

Sergei Klibansky, baritone and teacher of singing at the American Institute of Applied Music, presented his advanced pupils in recital at Carnegie Chamber Music Hall, New York, recently. The program, which was comprehensive in the list of works given, showed to advantage the work of Mr. Klibansky, who came to this country from Berlin, where he was the first teacher at the Stern Conservatory, and who has had a great success in his first season in America. Judging from the singing of his pupils on this occasion he will certainly have every opportunity to show his ability further.



Sergei Klibansky

Among those who sang were Gladys Weil, soprano; Anne Hathaway, a contralto of temperament and mellow vocal quality; Irving Fisher, baritone, whose singing was most artistic; Maria Phalen-Weidlich, soprano; and Robert Henry Perkins, basso cantante.

Miss Weil, whose voice is a light soprano most suitable for coloratura work, was also heard in several duets with Miss Hathaway. Mr. Fisher sang two songs of his own composition, which are well conceived and made a good impression. Mr. Perkins, who sang finely, has been engaged by Mr. Dippel for the Chicago Opera Company and will probably enter upon his duties this season.

At the end of the program Mr. Klibansky sang, by request, two Mendelssohn songs. His voice is a baritone of extensive range and his singing was a fitting climax to the recital. His ability as an interpreter must be mentioned especially.

DMITRI SMIRNOFF SAILS

Predicts We'll Have Opera in English in About Six Years

Dmitri Smirnov, the Russian tenor who completed his first season at the Metropolitan Opera House last Sunday in a concert appearance, sailed Tuesday on the *Kronprinz Wilhelm* for his native land. Smirnov left with a very favorable impression of America and Americans. He enjoyed his stay of three months keenly and intimated that next season he will prolong his stay to include a concert tour.

M. Smirnov goes first to Kiev to appear in a few guest performances, and then on to St. Petersburg, where his popularity outclasses that of any other living tenor. In May he will be heard in Paris during the Spring season, where he will create two new rôles, *Kwarka* and *Oneguine*. In June he will appear at Covent Garden during the Coronation festivities.

"This subject is at the bottom of the problem why American audiences are less responsive than European audiences," commented M. Smirnov. "It is not that Americans enjoy music less, but comparatively few understand the language employed and obtain their grasp of the opera from the libretto only. In consequence, all of the finer shadings, the most subtle and artistic efforts of the singer, may be denied their comprehension. Under the cir-

cumstances, it is only remarkable that American audiences are as responsive as now. "The obvious advantage to an audience of having its operas sung in a familiar language will ultimately bring about and establish opera in English. I imagine it will take at least six or seven years to do this, but I anticipate that it will come."

Amato's Beauty of Tone

Mr. Amato arose to the emergency occasioned by Mr. Scotti's inability to sing, in spite of the fact that he had appeared as *Barnaba* in "Gioconda" the night before. The fact that he also sang at the Sunday evening concert and in Monday evening's performance of "Trovatore"—four performances on succeeding days—indicates both his immense popularity and the vast amount of work to which his powerful voice is equal.

In the performance of "Gioconda" on Friday, Riccardo Martin sang *Enso* for the first time at the Metropolitan. He was at his best, and the beauty of tone and of style with which he sang all his music, and

that was at least satisfying in all particulars. Slezak as usual acted the *Moor* with a judicious display of passion, and Mme. Rappold sang sweetly as *Desdemona*, whose somewhat passive character does not require much more of art in acting than Mme. Rappold was able to give it. Amato took the place of Scotti, who was suddenly indisposed, and sang *Iago's* music with all his wonted power and beauty of tone.

BUSONI'S CHICAGO RECITAL

Second Program Reveal New Wonders in Pianist's Accomplishments

CHICAGO, March 13.—Ferruccio Busoni gave a new and vigorous impression of his eminence as a pianist for the admiration and astonishment of a large audience in Orchestra Hall a week ago Sunday under the direction of Wessells & Vogeli for this second concert, which surpassed its brilliant predecessor in variety of interest and matter of merit. This pianist is so strong and individual that he is a law unto himself in disregarding many conventionalities and traditions, taking great liberties with tempos at the same time impressing his listeners with the vigor and the valuation of new meanings in the revitalization of old works.

Among the offerings were the transcription of the Bach "Chaconne," the "Eroica" variations of Beethoven, the Liszt Sonata in B Minor and a group of Chopin pieces. C. E. N.

THOMAS ORCHESTRA CONCERT

Heniot Levy, Pianist, Soloist with Stock's Organization in Chicago

CHICAGO, March 13.—The third symphony of Anton Bruckner was the weightiest contribution in the program of last week's Theodore Thomas orchestral concert. The involved work has a certain mastery in counterpoint, some impressive periods, but much that is trivial or inconsequential, and is somewhat tedious and labored. Director Stock and his instrumentalists gave much care and finish to its reading, giving its rhythmical swing, its strength of contrast and its harmonic charm, with much taste and enthusiasm.

The program opened with Weber's Oberon and closed with Glazounow's dashing and colorful overture, "Carnival." Heniot Levy, a pianist who has gained distinction here as an interpreter of Chopin and other masters of the romantic period, was the soloist of this occasion and gave strong proof of his technical fluency and fine interpretative power. He elected to play the F Minor Concerto of Chopin, a work rather grateful to the soloist, more or less amusing to the orchestral body, but invariably pleasing for the public. He not only gave the emotional content and the romantic color to the work, but had a quality of singing tone particularly pleasing. C. E. N.

Gustave Kerker Returns

Gustave A. Kerker, composer of "The Belle of New York" and many other light operas, who has been abroad for three years, returned to New York March 13. He attended the recent performance in London, for charity, of "The Belle of New York," in which Edna May, now Mrs. Oscar Lewisohn, repeated old successes.

Kneisel Quartet Concert

The Kneisel Quartet was heard once more at Mendelssohn Hall last Tuesday evening, playing Schubert's "Forellen" Quintet, Grieg's G Minor Quartet and a new quartet by Frederick Stock. The concert will be reviewed next week.

particularly the "Cielo e Mar," earned him the warmest applause. Miss Destinn, Mr. Amato and Mmes. Homer and Claessens sang the rôles in which they have frequently appeared before.

The season's last performance of "Madama Butterfly" on Thursday afternoon of last week found Miss Farrar and Messrs. Jadlowker and Scotti in their familiar rôles. One of Miss Farrar's attendants in the first act was a Japanese woman, Mme. Takaori, wife of the president of the Japanese Musical Association and himself a composer.

Gadski, Homer, Martin and Amato formed the quartet of principals in last Monday night's "Trovatore" and a notable quartet they formed indeed. All of them gave of their best. The opera was followed by a ballet divertissement by M. Mordkin and the Russian dancers, Mlle. Pavlowa being absent through indisposition.

Dmitri Smirnov, the Russian tenor, made his final appearance of the season at the Sunday night concert. The other soloists were Alma Gluck, Dinh Gilly, Leon Rother, Florence Wickham and Herbert Witherspoon. The orchestra was directed by Adolph Rothmeyer.

"THE PINK LADY" CHARMS AT NEW YORK PREMIERE

Ivan Caryll's Music, Wedded to a Sensible and Humorous Story, Makes Her a Rival to "The Merry Widow"

"The Pink Lady," a musical production based upon a successful French farce, blew into New York Monday night at the New Amsterdam Theater, taking the place of "Madame Sherry." The music, by Ivan Caryll, who conducted the opening performance, is remarkable in that it concerns itself with the book itself, and at the same time is original, melodious and "catchy."

The general effectiveness of the book, lyrics, music, manner of production and cast combine to make "The Pink Lady" one of the most attractive musical comedies ever offered in New York. If the attitude of Monday night's audience is a criterion this piece will have a run rivaling, if not exceeding, that of the famous "Merry Widow."

The music of the second act is, confined exclusively to the action of the play—something remarkable in these days of interpolated features which are meaningless and purposeless, so far as advancing the idea of the general theme is concerned.

In the cast were Hazel Dawn, as *Claudine*, who plays the violin better than she sings; Alice Dovey, as *Angele*, whose high notes are not what they should be; Ida M. Adams, who really knows how to sing and has a charming stage presence; Alice Hegeman, as *Mme. Dondidier*, a clever character portrayal; Frank Lalor, as *Philippe Dondidier*, a wholesome and extremely humorous creation; William Elliott, of "Madame X" fame, who has rightfully been deprived of the songs he sang when the piece was introduced at Atlantic City a month ago, and, in lesser parts, Alma Francis, Dudley Oatman, F. Newton Lindo, Joseph Carey, Ida Gabrielle, Olive Depp, Eunice Mackey, Trixie Whitford, Florence Walton, Erminie Clark, Fred Wright, Jr., Ruby Lewis, Teddy Hudson, May Hennessey, Crauford Kent, John E. Young, Harry Depp, A. S. Humerson, Louise Kelley, Dudley Oatman, Maurice Hegeman, Joseph Carey and Benjamin Lissit.

The daily papers, with one accord, give "The Pink Lady" the palm as the hit of the season.

ELMAN IN CHICAGO

Many Unable to Gain Admission to Russian Violinist's Recital

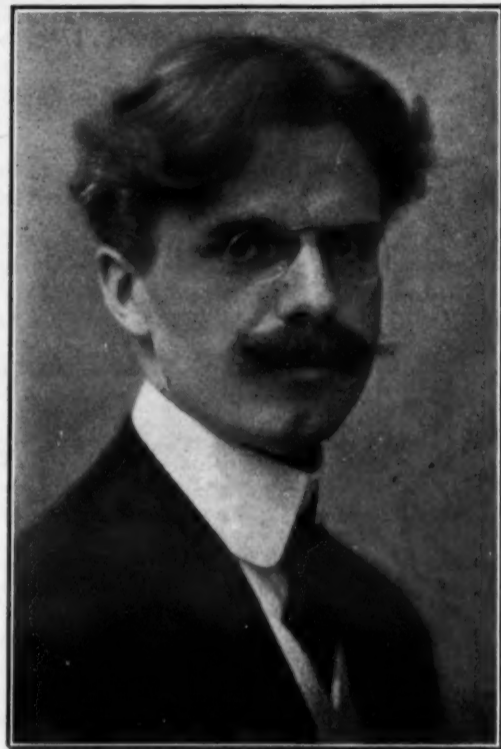
CHICAGO, March 13.—Mischa Elman gave a recital at Orchestra Hall Sunday afternoon which delighted Impresario Neumann, inasmuch as many were turned away, unable to obtain admission, and several hundred people occupied chairs upon the stage. The brilliant young Russian has never been heard here to greater advantage.

The Mozart Sonata, for violin and piano in B flat, which opened the program, made a most pronounced and favorable impression as a reading that in all respects gave the color and the content of the Mozartian spirit. He followed this with Lalo's "Symphonie Espagnole," with much dexterity in the technical trials, much smoothness in tone and a sensuous swing that gave it just the proper progression. Following came a brilliant and feathery reading of Tartini's "Devil's Trill," Kreisler's arrangement of an ancient Viennese waltz, and "Rigaudon," of Monsigny. The final feature of this popular concert, which was interrupted by many encores, was Paganini's "I Palpiti."

BERLIN CRITICS LAUD AN AMERICAN PIANIST

Howard Wells Attracts Favorable Comments on His Playing at Recital in German Capital

BERLIN, Feb. 25.—The Berlin concert of Howard Wells, the American pianist and teacher of Berlin, and authorized representative of the Leschetizky School, awakened universal interest. Seldom has



Howard Wells, the American Pianist, Now Playing and Teaching in Berlin

an American artist succeeded in winning such commendation from the Berlin critics as was accorded him. Dr. Leopold Schmidt, in the *Tageblatt*, characterizes Mr. Wells as an intelligent and artistic musician of sterling ability.

The critic of the *Deutscher Reichsanzeiger* says: "Particularly worthy of mention were the Schumann 'Etudes Symphoniques.' The demands of this composition were well suited to the powers and entire musical personality of the pianist. The same was true of the Chopin Nocturne, played with deep feeling, in which also the quiet, refined style of his playing was impressive."

Mr. Wells's fullness of tone, his good technic and his thoroughly musical presentations were points that particularly impressed the *Vossische Zeitung*, while Dr. Max Burkhardt, in *The Music Salon*, says, "He plays with most excellent taste, with intelligent phrasing, with fine distribution of light and shade, and with good tone." O. P. J.

The Ionic Quartet, which consists of Hazel Knox Bornsheim, soprano; Christina Schutz, contralto; Olga von Hartz, violinist, and Lily Bartholomy, accompanist, was heard in Pittsburgh, February 20, and

Hanover, Pa., February 23. Hazel Knox Bornsheim gave an evening of songs and readings at the M. E. Church, Balto, Pa., February 24.

HEINEMANN IN DETROIT

A Highly Artistic Performance—Detroit's Sunday Puritanism.

DETROIT, March 13.—Alexander Heinemann made his second appearance of the season before a Detroit audience last Monday afternoon, offering a highly interesting program of Beethoven, Brahms, Hermann and Schubert *Lieder*. Besides old friends like Beethoven's "Ich Liebe Dich" and Schubert's "Wohin" and "Erlkönig," there were several numbers, among them Brahms's "Schwesterlein" and Hans Hermann's "Robespierre" and "Salomo" which do not often find place in the *Lieder* program, but which should be more often heard. Heinemann's best work of the afternoon, in fact, was done in the group of four songs by Hermann, a song writer who is surely destined to take his place in time along with the very greatest of *Lieder* and ballad composers. The other two of his songs which Heinemann gave, "Der Alte Herr" and "Drei Wanderer," appeared on the singer's first Detroit program this season and the repetition was most welcome. If Hermann had done nothing else the "Drei Wanderer" would have been sufficient to place him side by side with Loewe as a ballad composer, and he has an interpreter of exceptional qualifications in Alexander Heinemann.

Heinemann's work was received throughout with enthusiastic approval by the audience, which demanded three encores. The audience was not by any means as large as the singer should have had. Burton Collyer, the local manager, is deserving of sincerest praise and hearty support in his efforts to make a success of the highest class of musical attractions at Sunday afternoon concerts in the face of the smug Puritanism which still keeps many people away from events of the sort on this particular afternoon of the week in Detroit, while at the same hour it is very difficult to find a seat in the many five and ten cent moving picture shows of the city. E. H.

WON'T RECOGNIZE VERDICT

Lieblers Consider Milan Judgment for Mascagni "Rankly Unjust."

Although judgments have been obtained against them in the Italian courts, Liebler & Co., of New York, will accord no recognition to the verdict found for Mascagni and his publisher, Sonzogno, for the failure of the Lieblers to produce Mascagni's opera, "Ysobel." Speaking in the firm's behalf, George C. Tyler, its managing director, gave it as his opinion last week that the Milan judgment was "fearfully and wonderfully made, and, so far as one can make out from the documents, rankly unjust." Continuing, he said:

"In view of this expression of opinion, we had no desire to subject ourselves to the jurisdiction of Italian courts.

"With respect to the judgments alleged to have been recovered in Italy, and to

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which the New York press has directed our attention, we are advised that the courts here will not recognize them; that they are a nullity and cannot be enforced in this country.

"Our courts have decided that the courts of a foreign country can acquire no extra-territorial jurisdiction over the persons of our citizens. We were not personally served with process in Italy, and we did not voluntarily submit to the jurisdiction of the Italian courts by the appearance of counsel.

"If Messrs. Mascagni and Sonzogno are sincere in their claim that we have been guilty of a breach of the contract, then we suggest that either they bring suit here or designate some attorney to appear for them. In either case they may feel assured that the case in its entirety will be heard, and equal justice distributed without regard to the nationality of the parties litigant."

Paterson Festival Plans

PATERSON, N. J., Mar. 10.—The May Musical Festival will take place in the Fifth Regiment Armory on the evenings of May 18 and 19 and the afternoon of May 20. The artists who will participate are: Louise Homer, Enrico Caruso, Alma Gluck, Allen Hinckley, Daniel Beddoe,

Lenora Sparkes, Andres de Seguro, Constance Milestone, Frederick Gunster, Frederick Weld, William Worthington and the Manhattan Ladies Quartet. The Paterson and Passaic Choral Unions, the Young People's Choral Union, and the Young People's Orchestra will also assist.

Mme. Cuéllar's Recital Program

Mme. Maria Cuéllar, the Spanish pianist, promises the following program for her Mendelssohn Hall recital in New York on March 22:

Suite Espagnole, Albeniz, (a) Granada (Sera nata), (b) Sevilla (Sevillanas); Chants d'Espagne, Albeniz, (a) Seguidillas, (b) Prelude; Suite Iberia, Albeniz, (a) El Albaicin, (b) Evocation, (c) Triana, (d) Fête Dieu à Seville; Serenata Española, Malats; Capricho, Malats, composed for and dedicated to Maria Cuéllar; Two Danses Espagnoles, E. Granados; Jota! Viva Navarra! Larregla.

Wasted Talent

I see from Rome that Signor Mascagni wants another \$30,000 on account of "Ysobel." The man ought to go into high finance. His talents are wasted on writing bad operas.—*New York Telegraph*.

Geneva is to have a Liszt Centenary Festival lasting three days in November, under Bernhard Stavenhagen's direction.

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AUGUSTA COTTLOW'S AMERICAN TOUR

Noted American Pianist to Return Here After New Triumphs Abroad

On the list of pianists who are coming to America next season there will be one name—that of Augusta Cottlow—which will be especially welcome to American concertgoers.

For over two years Miss Cottlow has been concertizing in Europe, England, Holland, Germany, Belgium and other countries—and is counted there among the world's greatest artists. On the Continent, as well as in America, wherever her name is heard, there is expressed a warm regard for this accomplished pianist. In America Miss Cottlow has earned the special distinction of being the greatest of all the interpreters of that leader of American composers, Edward MacDowell. This in itself entitles her to the universal recognition which she has received here, aside from her accomplishments in other directions. She makes her especial appeal through her sound musicianship, though her technic is equal to every demand, and to hear her play at once dispels the old fallacy that a woman pianist has not the power of tone that may be expected of a man.

When Miss Cottlow returns early next season she will have been away from her native country three years, during which she has played with most of the important musical organizations, orchestral and otherwise, in Europe; and has won new laurels in countries and cities which she had not previously visited. Her manager, E. S. Brown, arranged for her American tour despite the fact that she is in great demand throughout Europe.

Miss Cottlow made her debut as a child of thirteen and she astonished musicians of New York by her remarkable genius disclosed in a performance under the baton of Anton Seidl. Her triumph was so complete at that time Herr Seidl at once engaged her for two additional appearances, and each time Miss Cottlow received a more enthusiastic reception. Since then her growth has been steady and sane, until now she stands among the eminent pianists of the world.

Miss Cottlow is a native of Illinois, and it was there that she received her first musical training under the care of her mother, who is herself a gifted amateur musician. She began to play at the age of



Augusta Cottlow, the American Pianist,
Who Will Tour Here Next Season

three years, and when but six years old gave her first public recital. Later she resumed her piano studies with Carl Wolfsohn in Chicago, and theory with Frederick Grant Gleason. While in Europe she studied piano with Busoni and composition with the theorist, Otis B. Boise. She counts among her friends and advisers in the early days of her study in America and abroad many of the most noted musicians in the world.

Miss Cottlow has appeared with almost every conductor of importance in this country, including Seidl, Thomas, Stock, Gericke, Paur, Herbert, Walter and Frank Damrosch, Mollenhauer, Camp, Parker and Ernst, and also with such important quartets as Kneisel, Bendix, Mead, Kaltenborn and others. Besides this, she has played before most of the important clubs and musical organizations from the Atlantic to the Pacific, and from the Gulf to Quebec.

David Bispham and Miss Abott in Baltimore Concert

BALTIMORE, March 13.—Bessie Abott, soprano, and David Bispham, baritone, gave a joint recital at the Auditorium Theater, Friday afternoon before an enthusiastic audience. Miss Abott's numbers included Vidal's "Ariette," Dvorák's "Als die alte Mutter," Ardit's waltz song, "Se Saran Rose" and numbers by Woodman, Legrenzi, Tschakowsky and Strauss. Mr. Bispham was particularly successful in the presentation of Edward by Carl Loewe and in the recitation to music, "King Robert of Sicily" (Longfellow) by Rosseter G. Cole. His program included four American composi-

tions. The duet numbers were finely sung. They were Mozart's "La Dove Prende," from the "Magic Flute," and Faure's "Crucifix." Harry M. Gilbert, pianist, appeared as soloist and accompanist and was most excellent. He played Godard's "En Route." He was a sympathetic accompanist and contributed much to the success of the recital. There were frequent recalls.

W. J. R.

LAST LA ROSS RECITAL

Pianist Concludes Interesting Historical Series in Easton, Pa.

EASTON, PA., March 10.—Earle La Ross, the pianist, gave the concluding recital of his historical series in the Easton Public Library on March 7. His program in this instance contained Edward MacDowell's "Sonata Tragica," Schumann's "Carnival," Rubinstein's E Major Concerto, and Liszt's "Liebestraum," "Waldesrauschen," "Etude de Concert and Hungarian Rhapsodie" No. 10. Mr. La Ross gave a forceful and highly inspiring reading of the MacDowell work, rising to great heights in the first and third movements. He was exceedingly happy in the Schumann composition, in each number of which he revealed to the fullest extent the fanciful and romantic spirit that pervades it. The Rubinstein and Liszt showed him to be a technician of superior powers. Mr. La Ross was received with many evidences of favor by a large audience.

A. J. Gantvoort and the Music Critics

CINCINNATI, March 7, 1911.

To the Editor of MUSICAL AMERICA:

In the last issue of MUSICAL AMERICA Mr. Judson makes reference to a speech of Mr. Gantvoort at the occasion of our meeting in honor of Xaver Scharwenka. In justice to Mr. Gantvoort I must say that those remarks attributed to him, which I have struck out from the clippings, have never been made by him.

Very sincerely yours,

LOUIS VICTOR SAAR,
President of the Musicians' Club.

The following paragraph is the one to which Mr. Saar refers: "Most of the criticisms I read are composed of a succession of meaningless technical terms designed to confuse the lay reader and certainly ignoring the finer musical points of the performance, the consideration of which might indicate intelligent and complete understanding of the subject. Furthermore, I imagine that those of our critics who are the more caustic in their writings are taking their revenge on fate for making them failures on the concert platform. The musician who has failed does not make a just critic."—[Ed. MUSICAL AMERICA.]

College Orchestra Gives Noteworthy Concert in Manhattan, Kans.

MANHATTAN, KAN., March 13.—The College Orchestra of the Kansas State Agricultural University, under the direction of R. H. Brown, the assistant professor of the department of music, enlisting thirty-nine students, gave a concert last Friday evening in Marshall Theater that proved to be one of the most notable and creditable entertainments ever given by the institution. The soloists were Olof Valley, basso, and R. H. Brown, violinist. The orchestra gave Chambers's "Falcon" March, Schubert's "Unfinished" Symphony, the Peer Gynt Suite of Grieg, and Director Brown's arrangement of Woodland Sketches by MacDowell, together with the Ballet Music from "Faust."

During the coming week Harold Henry, the Chicago pianist, will give a recital here.

BUSONI IN OMAHA WINS AN OVATION

Evelyn Hopper Comes to the Rescue as a Local Manager— A Brilliant Program

OMAHA, NEB., March 9.—The eager anticipations of music lovers in general and pianists in particular have at last been fulfilled in the recital, yesterday evening, of Ferruccio Busoni. The artist was greeted by a large and expectant audience whose expectancy, to judge from its enthusiasm, was in nowise disappointed. In fact, the applause at one time during the evening bore a remarkable resemblance to Busoni's own wonderful crescendo in his performance of the Chopin Polonaise in A Flat, which was included in the program of last night. He played the ever-beautiful "Waldstein" Sonata and the Brahms-Paganini Variations, and the latter was an incomparable web of tone—so intangible, yet so perfect in every detail. Busoni played, also, the inevitable "Erl-King." Whatever the mistakes of the printer-man, he may be safely trusted with the "Erl-King," having set type for it quite indefatigably for some time past. Within the last short month (or so) four artists have given this immortal composition to Omaha in the slightly various interpretations to which it lends itself. Of course it could not be that one would weary of such a masterpiece, yet I venture the opinion that Omaha might survive, for a time, were *das Kind* permitted to cease dying in this vicinity.

Other Liszt numbers given by the great Liszt interpreter were "La Campanella" and the rarely heard "Rigoletto." If there was a bit of disappointment caused by the fact that Busoni confined himself to Liszt transcriptions the magnificent renditions of the same more than compensated. In addition to this one Liszt number was added as an encore. Busoni's program was one of large proportions and it was truly appreciated.

Busoni was originally announced to appear here in the B. H. W. Concert Series, but, Messrs. Burgess and Woodward having canceled their contracts with Busoni and other artists engaged, Evelyn Hopper has assumed the entire responsibility of the remainder of the course, comprising recitals by Mischa Elman, Alessandro Bonci and the Flonzaley Quartet; and it was under her management that the eminent pianist appeared yesterday evening. Evelyn Hopper's action in alone undertaking to keep faith with the subscribers to this course is greatly appreciated by Omaha music lovers, who owe to her efforts a debt of gratitude for most of the good music of the last few years. E. L. W.

New Laurels for Adelaide Gescheidt

Adelaide Gescheidt, dramatic soprano, has had great success during the last few weeks in several concerts and recitals before musical clubs in and around New York. In addition to her concert work Miss Gescheidt has been busily occupied in her teaching. A pupil, Nina Davies, appeared before the Studio Club last week. She showed excellent training and was received with much enthusiasm.

A company from Vienna numbering 165 members, with an orchestra of 50, is to give a season of Viennese operetta at the Théâtre Réjane, Paris, this Spring.



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ECHOES OF MUSIC ABROAD

Russian Ballet to Add to Gaiety of Covent Garden's Coronation Season—Costly Revival of the "Magic Flute" in Berlin—English Chorus Sets Out to Encircle the Globe—Danes Refuse to Hear Schmedes Sing in German—First Musical Aid to Novelists

THE radical elimination of German opera from the Covent Garden repertoire for the Coronation season has not improved the Germans' opinion of London as a music center. The German musical fraternity, notes the Berlin correspondent of the *London Observer*, was plunged into a fine fury by the announcement of the program for the forthcoming season.

"To their unspeakable chagrin, Germans discovered that London opera-goers, in this season of seasons, are to be deprived of the joys of both the Teutonic compositions and Teutonic singers. They note the exclusive predominance of the French and Italian school, both in repertoire and choice of artists, and wonder if Germanophobia has at last invaded the preserves of British operatic art." Now if any further illustration were needed at this date of the distorted focus and lack of sense of proportion characteristic of the mental equipment of the average musician when tainted with chauvinism, this puerile suggestion of the machinations of alleged Germanophobia abundantly supplies the deficiency. Répertoires have to be determined largely by the box-office figures that, having spoken, are still eloquent. In any case, there is probably no one in Germany outside of its music world who has the slightest interest in whether Covent Garden will or will not give German opera this year.

A feature of the repertoire now made known for the first time and peculiarly appropriate to the gay and festive atmosphere of a Coronation season will be the ministrations of a Russian *corps de ballet* from the seemingly inexhaustible Imperial "storehouses" at St. Petersburg and Moscow. The works to be given will coincide with those danced by the Russians in Paris last year—Rimsky-Korsakoff's "Scheherezade," Stravinski's "L'Oiseau de feu," Borodin's "Prince Igor," an arrangement of Schumann's "Carnival," the Chopin-Glazounoff "Sylphides," and Tche-repnine's "Le Pavillon d'Armide," with the Arensky-Glazounoff "Cleopatra," which has lately shocked Milan.

* * *

NOW it seems that we are not to be permitted to pursue the fortunes, or misfortunes, of *Louise* in the triple sequel which Gustave Charpentier, working with characteristic caution at each succeeding step, is gradually moulding into shape for the public's delectation. At first those of us whose tender sensibilities were bruised by the manner of her final exit down the stairs followed hospitably as far as the door by a chair in transit, were bidden to cheer up as she would reappear in the next chapter promised by Charpentier as a prosaic, more or less shrewish matron, having her troubles with her own little *Louises* and *Juliens*—in which case assuredly the worst was yet to come.

However, the latest word denies that *Louise* is to have any further part in Charpentier's apotheosis of Montmartre. The three new works constituting a triptych will not be long enough to fill three evenings, but will protract a single bill to undue length. The first part bears the name "L'amour au faubourg"; the second, "Comédiante"; the third, "Tragédiane." Each part is divided into two scenes. The complete work, it is the composer's ambition, will constitute a great popular epic.

* * *

BERLIN'S opera world has been profoundly impressed by the "gorgeous and costly" revival made of Mozart's "Magic Flute" at the Kaiser's instigation. The expenses of the new production are said to have amounted to \$75,000, but these periodical attacks of the re-upholstering

fever are frolics to the august patron of the arts on Unter den Linden and surely Mozart and his "Flauto Magico" are entitled to as expensive treatment as "Sardanapalus" ballet-pageants and Meyerbeerian "Huguenots."

Intendant von Hülsen is credited with

version." In the third act a touch of realism is supplied by a cinematographed waterfall. The difficult *Queen of the Night* music falls to the lot of Frieda Hempel, who is alone in her class just now in the Fatherland.

* * *

HERE'S a new and apt addition to the available classification of pianists—"Peter Pan virtuosi"! For that matter, the phrase may be utilized quite as appropriately in pigeon-holing violinists and other solo instrumentalists. A writer in the *Musical Standard* makes this contribution to the literature of criticism in the course of a display of dizzying sky-rockets inspired by the recent London recital of Ernest von Lengyel, the Hungarian wonder-child.

"Young Mr. Ernst von Lengyel, a dashing chevalier of the piano, plays Brahms

hilarating," the writer proceeds. "Lengyel has glorious technical gifts and overflowing vitality. He has, too, every prospect of being one of the finest pianists of the day, unless (Heaven forbid!) his development stops short and he merely joins the glittering ranks of our middle-aged Peter Pan virtuosi who have never grown up." The quotation is its own justification.

* * *

ON Friday of this week some two or three hundred choristers gathered from various cities and towns in Northern England and banded together under the name Sheffield Choir by that enthusiastic musical Imperialist, Dr. Charles A. E. Harriss, set sail from Liverpool to put a concert girdle 'round the earth in six months. The tour will begin in Canada and on the route westward concerts are to be given in Chicago and other United States cities. New Zealand, Australia and South Africa will be visited in turn and the return to England in September will complete a distance covered of over 31,650 miles.

Dr. Henry Coward will hand over the conductor's baton on occasions to Dr. Harriss. The last time this impresario brought a Sheffield Choir over to Canada he and Dr. Coward learned that in their roseate dreams of conquest they had reckoned without Toronto's Mendelssohn Choir; for this visit very thoroughgoing preparations have been made, in consequence thereof, and the many sub-choirs of which the present organization consists have been subjected to a most rigorous series of rehearsals.

A special element of prestige will be lent to this undertaking by the coöperation of Sir Edward Elgar in the initial concerts. Sir Edward will conduct the performances of his "Dream of Gerontius" and "The Kingdom" in the Canadian cities visited. In addition to these works, the repertoire for the tour contains Verdi's "Requiem," Bach's "Sing Ye to the Lord," Berlioz's "Damnation of Faust," Sullivan's "Golden Legend," Parry's "Blest Pair of Sirens," Dr. Harriss's "Pan," and, of course, inevitably, "The Messiah" and "Elijah." The soloists engaged for this around-the-world tour are Lady Norah Noel, Jenny Taggart and Alice Heely, contraltos; Henry Turnpenny and W. Vigo, tenors; R. Charlesworth and R. Chignell, basses.

* * *

LOYALTY to one of their few countrymen that have attained distinction in the world of music was not as potent in the Danes on the occasion of Erick Schmedes's projected home visit to Copenhagen the other day as their stubborn prejudices against being sung to in any language but their own. Schmedes was to come up from Vienna for guest appearances at the Royal Opera in their capital city, but when it became known that he would sing his rôles in German, the only language in which he knows most of them, such violent opposition developed in the press and the public as well that the director soon realized it would be the better part of discretion to cancel the engagement.

When the situation was explained to Herr Schmedes he promptly consented to withdraw. As his career has been made almost entirely on the German stage there are very few rôles he has ever troubled himself to learn in his mother tongue; but the Danes want their opera in a language understandable without recourse to cumbersome librettos, or not at all. Anyway, what an impertinence for a son of the people to come back home and use the speech of a foreigner! Such is the Danish point of view.

* * *

EVERY profession being overcrowded, a timely suggestion of a new one is made by the *London Daily Telegraph*—that of "musical adviser" to novelists who introduce musical references into their books. Such a calling ought to prove lucrative, if only fiction writers would avail themselves of the services of its members. "How comes it, we have often wondered, that so many novelists are content to rush blindly into pitfalls in matters musical where the simple, elementary precaution of submitting their manuscripts to

[Continued on next page]



Artur Schnabel.

A conspicuous figure among the pianists promised for American tours next season is Artur Schnabel, who during the eight or nine years since he left his teacher, Theodore Leschetitzky, and settled in Berlin, has rapidly forged ahead until he has made for himself an individual place in the front rank of Germany's concert pianists. At the very outset of his career he commanded the serious attention of the most critical, and his artistic evolution has since been followed with closer interest by the Berliners than that of any other of the younger pianists. He has brains, temperament, technique, and, while free from any trace of the dry-as-dust, he understands and gives practical demonstrations of the terms "poise" and "sanity," as applied to music-making. Mr. Schnabel, who is now at the end of the twenties, is of a somewhat short, stocky build. He possesses a keen sense of humor, but rarely permits his habitual serious expression of countenance to relax into a smile. Some six years ago he married Theresa Behr, a concert contralto, who likewise has a large clientèle in Germany, and with whom he frequently gives joint recitals.

having evolved an "almost entirely new"—there's an "almost"—"production based on thorough-going scientific and historical research in Egypt." He avers that he has taken no liberties with either text or score except to obliterate "irrelevant" and "polemical" obscurities and motives, "notably Mozart's passion for Freemasonry, which found frequent expression in the original

like Liszt, whips out cracking fortissimos, hurries the panting music along breathlessly and effectively drives all the pomposity out of it. Not that Brahms suffers thereby—"But there's the rub! It isn't the composer, no matter how maltreated, who suffers the most at the average pianoforte recital!

"The whole performance was most ex-

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

some one with knowledge of the subject would set them right. Not long ago we caught a very distinguished novelist tripping in a description of a performance of 'Tristan' at Covent Garden. What must he needs do but drag *King Marke* on in the first act—as though one had not enough of *Isolde's* prosy lord in all conscience later in the opera!

"But anything that stimulates gaiety in this drab world is a priceless boon. To any music lover, for instance, suffering from melancholia we would strongly recommend as an infallible cure a short story which found its way lately into the pages of a magazine. Its heroine was a pianist of transcendental gifts. 'She had Paris, London, Berlin, even Munich at her feet.' Why 'even Munich' is left to the imagination. On a beautiful, cloudless, starry spring night this idol of the public of four cities (including Munich) gave a concert at Queen's Hall. In the audience were two men 'seated together in a box.' Where, the astonished concert-goer asks himself, is that box at Queen's Hall?

"But why bother with trifles? Note, rather, the delectable eccentricities of the fair concert-giver. 'With a rather strange glance toward the two men' (she was surprised, no doubt, at their having brought their own box with them) 'she sat down at the piano. At first her fingers seemed to stray over the keys, minor, haunting melodies.' Incidentally, one observes that there was never yet, or hardly ever, a pianist in any novel who played in a major key, or whose melodies were not 'haunting.' But now listen to this. 'Then you could recognize, all of a sudden, one of Grieg's weird pieces. Just for a moment then came, blended subtly, a Chopin prelude.' Who will fail to marvel at the temerity of the pianist who begins a recital with a 'subtle blend' of Grieg and Chopin?

"But this is nothing to what followed. For after the Norwegian-Polish mixture, there was heard 'a succession of chords, augmenting, till, with a thunder of sound, came the "Eroica." Clearly the artist who can undertake the "Eroica" single-handed deserves to figure as the heroine of at least a short story. But apparently she was repentant. For when she emerged from the 'stage door,' looking pale 'and even unusually ethereal,' she confessed that 'it was an awful thing to do before all those people. I simply played what was in my heart.' Only to think that it might have been the 'Choral symphony!'"

SHORT seasons of Italian opera, with specially engaged singers, are becoming more and more an essential part of the year's work at the more northerly of Continental subventioned houses, even from Vienna up. For many years the Théâtre de la Monnaie in Brussels has been not only a cradle for little stars—that is to say, starlings—during the years of infancy of their effulgence, but at the same time the most cosmopolitan home of lyric art in Europe. As a result of the box-office success of its Italian season last Autumn a similar series is being given this month. For these six performances of three Italian operas the Monnaie's patrons pay special prices, with the best locations valued at four dollars.

In both "Tosca" and "Aida" the name part is assigned to Edith de Lys-von Michaelis, while Mme. Finzi-Magrini is engaged for *Violetta*. Three tenors are imported. The popular Anselmi, described as a chemical compound of the salient vocal characteristics of Caruso and Bonci, is the *Mario* in "Tosca"; Bendinelli sings in "La Traviata," while for *Rhadames* there has been secured one De Tura, a man of mighty build and powerful, who, we are told, "has revolutionized Madrid and Milan during the past two seasons"—somewhat dubious *réclame*, after all, since it is so very easy to be, in a vocal sense, the most bloodthirsty of revolutionaries in either of those cities. One baritone, Enrico Mani, does service for all three operas. Some of these singers may be expected to turn up again at the Berlin Royal Opera during the Italian season Arturo Vigna is to direct there in May.

EVERY other day Camille Saint-Saëns bursts into print. This being the other, he gives a Paris publication the benefit of a new instalment of impromptu reminis-

cences in the course of which he reverts to the days when he was organist at the Madeleine.

"At that time the report had been spread that I was a very strict, austere musician; the people were led to believe that I would never play anything but fugues and they were so concerned about it that one day a young woman came to me just before her wedding and implored me not to play the organ at all during the marriage ceremony. One of the priests of the church also held me up for a harangue one day—he pointed out that the congregation of the Madeleine was made up predominantly of wealthy people who frequently attended the opera and whose 'musical habits' I must respect. I replied that I should have played Opéra Comique music if I had heard in the chancel the merry conversations that, at that time, as it happened, were being spoken and sung at that theater."

Saint-Saëns clings to the belief that the best organ compositions, like the best speeches, are those that originated as improvisations. Naturally, just as there are bad speakers, there must be bad organists, too. "During the twenty years that I played the organ at the Madeleine I almost always improvised, giving free rein to my imagination, and those hours belong among the greatest joys of my existence."

YOU could easily imagine that Gemma Bellincioni had spent a season or two in this country, for she has acquired a facility in covering columns of free advertising space in the newspapers worthy of a singer dyed in the deep purple of American publicity methods. Just at present the Italian cantatrice, whose voice the passing years have treated most unchivalrously, is studying Richard Strauss's new opera as given at the Dresden Court Opera preparatory to being a *Rose Cavalier* for the public of Milan and other Italian cities.

Her next move will be to establish a school in Berlin where she will teach four or five months of the year and superintend performances of opera at the theater to be erected for her in this connection. Then, later in the year, she will take a company on tour through Italy in a simplified "Salomé," the composer having reduced the score to make it a possibility for an orchestra of portable size. Time was when Bellincioni was Italy's foremost coloratura scintillator; latterly she has been identified with essentially dramatic rôles, and she is finding it increasingly necessary to lay more stress upon the "dramatic" than the "soprano" of her classification.

AS a missionary of modern French lyric art to the South Americans, Marguerite Carré will leave Paris and the Opéra Comique this Spring for Buenos Ayres and the Colon Theater. Thoroughly coached in the managerial art by her husband, Director Albert Carré, she will be both the impresario and the prima donna of her company, which will be drawn for the most part from the Opéra Comique's forces.

Reports conflict as to the duration of the tour—according to some of them, it is intended to last only through the Summer months, which constitute the regular season in the Argentine, while others extend it through an entire year. The fair Marguerite proposes to give "Louise," "Pelléas et Mélisande," "Manon," "Werther," "Le reine Fiammette," Raoul Laparra's "Habañera" and the same composer's new "La Jota," now in course of preparation at the Opéra Comique. Two Puccini operas are to be included in the repertoire to guard against financial loss in case the South Americans should prove inhospitable to the French works.

J. L. H.

Paderewski's Wife Poultry Expert

PARIS, March 4.—Mme. Paderewski, wife of the composer, has been nominated a Chevalière du Mérite Agricole by the Ministry of Agriculture as the result of her success as a poultry expert. She owns poultry valued at more than \$20,000 at the Paderewski country seat at Lake Lemán. It will be remembered that the Paderewski poultry won two prizes at the recent poultry show.

Feodor Chaliapine, the Russian basso, is singing in Monte Carlo at present.

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AMERICANS IN BERLIN CONCERTS

Furnish Important Features in Numerous Recent Events—Success of Some Noted Teachers—Blanche Corelli's Pupils Gaining Renown—Cortland Cooper's Musicales—Concert at American Embassy—Appearance of Sembrich and La Forge

BERLIN, Feb. 21.—The suit for libel brought by Count von Hulsén against Felix von Weingartner was compromised almost as soon as the trial was begun. It will be recalled that the trouble occurred after Weingartner had assumed charge of the Vienna Royal Opera in 1898, and as the result of his refusal to conduct further Berlin symphony concerts for what remained of the season after he retired from Berlin. Count von Hulsén accused Weingartner of breaking his contract and Weingartner accused the Generalintendantur of withholding money that rightfully belonged to him according to that contract. He also charged Von Hulsén with "bluffing," a "lack of noblesse," and similar traits. In compromising Weingartner expressed his regret at having uttered remarks derogatory to the Count and admitted that, according to the existing means of evidence, the latter was justified in believing that he, Weingartner, had broken his contract. Count von Hulsén declared his readiness to accept the statements that Weingartner had acted in good faith in canceling the contract in 1898 and withdrew his accusation of libel.

A new comic opera, "Das Moselgretche," by Dr. Max Burkhardt, the Berlin music critic, libretto by Walter Blohm, has been accepted for the coming season by the Court Theater of Schwerin.

Wynni Pyle, the American pianist, has been touring extensively in the German provinces and with marked success. Her success in Giessen brought her four engagements in that part of the country for the Fall. She is also booked for a return engagement in Götting in the latter part of this month.

Success of Mme. Corelli's Pupils

Mme. Blanche Corelli, the vocal teacher of Berlin, who is also well known in America from her former achievements there as an artist, reports notable success

and where she will fill the position of leading coloratura prima donna. Lilli May Welker, an American also, has renewed a three years' engagement with the Erfurt Opera, where she sings leading soprano rôles. Myrtle Lee, another pupil, has scored such a decided success in concert at Chicago that she has received many offers for concert engagements through the West.

Gretchen Sittig, a child of ten, who, although born in Germany, is the daughter of an American father, seems to be endowed with more than remarkable talent and is awakening the keenest interest in musical circles. Her teacher is the American violin pedagog, George P. Buckley, of Berlin, who is the representative here of the Sevcik school of Prague.

The annual matinée musicale, which is given under the auspices of the American Embassy in Berlin, took place in the Adlon Hotel on Thursday, February 16, before a large international assembly. Alice Sovereign, the American contralto, of the Court Theater of Dessau, introduced the carefully selected program with "Lungi del caro bene," Secchi, which was followed by Bach's "Willst Du Dein Herz mir schenken?" and two songs by Schubert. The accompaniment by Frank La Forge deserved all the admiration which an appreciative audience could bestow. La Forge plays all accompaniments from memory, and this impresses the hearer because by it a well-rounded and finished effect is attained. But it is the accompanist's subtle adaptation of his playing, dynamically, as well as rhythmically, to every impression, every impulse of the singer which particularly compels esteem. La Forge is truly an ideal accompanist in the fullest sense of the appellation.

Lhévinné Feature of Concert

The feature of the concert, however, was the pianist, Joseph Lhévinné, who, with his inimitable technic, which is almost no longer to be considered as a mechanical attainment, played Chopin's Etude, op. 25, and Barcarolle with brilliant tonal effect. In the "Blue Danube" waltz, Schulz-Evler, he surpassed himself. Miss Sovereign sang the aria from "Samson et Dalila" with a sympathetic voice and a rather clever tone production, and sang a varied group of songs in conclusion. The last two program numbers consisted of songs by La Forge, "Vor einen Crucifix" and "Erwartung," small compositions not devoid of serious musical ideas.

Marcella Sembrich, the wandering vocal star, appeared in her only Berlin concert on Friday evening in the Philharmony. She proved the same drawing card as twenty years ago and the vast hall was full to the last seat in the house. Mme. Sembrich undoubtedly seems an ideal exponent of the old Italian *bel canto*, which so many preach and so very few are able to practise. Time has levied its tribute, it is true, for her voice reveals a decided weakening of the middle register. Her attacks here are so uncertain, so wavering, and her tones so devoid of concentrated tone substance that one frequently fears the worst. Still we might wish our singers of a younger generation to emulate the artistic and musical interpretations of a Sembrich.

The program was divided into four groups and comprised, besides a group of folksongs, the works of eleven composers of the classical and the present period. The singer was compelled to give several encores, which she sang with all the self-abandonment to which the demand for an encore inspires an artist. Frank La Forge came in for a great part of the applause,



Blanche Corelli, Voice Teacher of Berlin, and Two of Her Pupils—Mme. Corelli Appears Below the Others, Who Are Emma Lucy Gates (to the left), of the Berlin and Cassell Opera, and Lilli May Walker, of the Erfurt Opera.

which he fully deserved. He was also represented on the program by two songs which seemed unquestionably superior to his creations, which we had heard the day before. They are entitled "Schlupfwinkel" and "Au einen Boten" and display an unusual gift for tone painting. They are exceedingly clever both in construction and form.

Courtland Cooper Gives Musicales

On Saturday evening there was given a musicale in which the American singing teacher, formerly of Chicago, J. Courtland Cooper, introduced his pupils at his home, No. 35 Berchtegadenerstrasse. The pupils were presented at all stages of development, from the absolute beginner to others so far advanced that they have already begun to make a name for themselves in the operatic concert field. Of these finished pupils Mr. Hanauer is a tenor with voluptuous tones who displays his voice to the extent of an unusual range with perfect facility and taste. Miss Hernády is a dramatic soprano who also, like Mr. Hanauer, and in view of her dramatic and tasteful enunciation and her clever utilization of her vocal means, seems ripe to fill any operatic engagement. She sang the aria from "Samson et Dalila" and, with Mr. Hanauer, the duet from "Aida" most effectively.

We have often enough written about Leila Hölderhoff's work in a professional sphere, so that no special comment is here required. Sufficient to say that she really surprised her hearers by the remarkable progress which she has made. The "Lakmé" aria was sung with a dash and a coloratura technic worthy of a prima donna. The other pupils, Mr. Anderson, who excels by his musicianship; Miss Hassler, Miss Deutel, Mr. Giessen and Miss Rink, promise to attain as much as their colleagues under the auspices of their able teacher. The accompaniments were in the trustworthy hands of Kapellmeister Rado.

On Sunday afternoon a concert was given in Beethoven Saal, the aim of which was to popularize art of a higher order and to use the proceeds for the purpose of aiding artists destitute of means. A number of our most distinguished artists offered their services in this cause. Myrtle

Elvyn, the American pianist, and Margareta Ober, the contralto of the Berlin Royal Opera, headed the list. Other celebrities who participated in the program were Anton Hekking, the cellist; Ange Wang-Hohn, the first tenor of the Komische Oper; Martha Schley and Hermann Weisenborn, two concert singers of repute. The full house gave ample proof of the much-needed want for good music among circles not always in a position to pay the fancy prices demanded.

Soverin Eisenberger gave a Chopin evening in the Beethoven Saal Sunday. This sympathetic pianist commands a brilliant technic and keen sense for dynamics and has also such an over-abundance of temperament that he is frequently carried away by it. He possesses an especial aptitude for the Polish composer, however, and interprets his compositions with that rarely found mixture of melancholy and musical intelligence that should appertain to a Chopin composition. The audience gave him an ovation.

Henri Marteau's sixth concert of the season on Monday evening, in the Blüthner Saal, scored a success. With his interpretation of the D Major Concerto of Beethoven Marteau aroused even his most critical hearers to demonstrative applause. He was very ably assisted by the Blüthner Orchestra, under Richard Sahla, who again showed himself a leader of circumspection and experience.

Yvette Guilbert, the inimitable, has once more come to Berlin. She gave her first of five concerts on Wednesday evening in the Bechstein Saal. Her peculiar *genre* of program is always sure to attract a large audience very different, in part, from that which one finds at the usual concerts, and the audience always enjoys itself.

Eugen d'Albert's "Tiefeland" was announced at the Berlin Komische Oper for Thursday, February 23, for the 300th time. O. P. JACOB.

Virginia Listemann, soprano, and Harold Henry, pianist, of Chicago, began their tour of joint recital work on March 8, visiting Cottonwood Falls, Kans.; March 9, Concordia, Kans.; March 10, Abeline, Kans.; March 11, Salina, Kans., and March 13 Manhattan, Kans.



Gretchen Sittig, a "Wonder-child," of Berlin, and Her American Violin Teacher, George P. Buckley

of several of her American pupils. Emma Lucy Gates, of the Berlin Royal Opera, has been allowed to interrupt her contract to go to the Cassel Opera, which is also under the Generalintendantur of Berlin,

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GRIEG CANTATA HAS FIRST PERFORMANCE

Manifold Beauties of "At the Cloister Gate" Revealed to New York Audience

Once again, last Sunday afternoon, Philharmonic patrons were confronted upon their arrival at Carnegie Hall with placards announcing the continued indisposition of Mr. Mahler, whose recovery had been declared complete a few days before, and his consequent substitution by the invaluable Theodore Spiering. However, as the last few weeks have conclusively demonstrated the thorough musicianship and admirable directorial qualities of the concert master there could be no dissatisfaction. The program of the concert was fully equal in point of interest to those unusually excellent ones which the Philharmonic has been giving of late. Its *pièce de résistance* was Grieg's short cantata for soprano, contralto and women's chorus, "At the Cloister Gate," a work which, like the "Sigurd Josalfar" suite, also one of the afternoon's offerings, has been inexplicably neglected in this city up to the present season. The choral portion was delivered by the admirable MacDowell Chorus, Kurt Schindler director, an organization which is beginning to fill a long-felt want in the musical life of New York. The two soloists were Marion Noble and Mme. Kirkby Lunn, the latter being also heard in two arias from "Samson and Delilah." The other numbers of the program were Beethoven's "Egmont" overture, Schumann's "Rhenish" symphony and Bizet's "Arlésienne" suite.

If Grieg never wrote an opera it was not for the reason that he lacked the gift of dramatic expression, a fact of which his setting of this brief episode from Björnson affords proof conclusive. Unlike the majority of works of its kind, "At the Cloister Gate" would actually gain by stage surroundings, and at moments one feels the positive need of them. There is a surprising amount of dramatic material compressed into the space of a few lines. A maiden, in sore distress, craves admission to a cloister. The mother superior, asking

the cause of her grief, learns that she has fled from her lover, who has murdered her father before her eyes. "Unlock, unlock," she implores, "for, wretched one that I am, I must love him till I die." Whereupon, a chorus of nuns welcomes her in from the sins of the world.

For sheer poignancy of expression one must search far to find the superior of this music. Yet it is of almost startling simplicity of material, the entire work being constructed of not more than two or three brief themes. Wailing chromatic phrases paint the grief of the homeless maiden. Most thrilling is their contrast with the short, tranquil passage of unearthly loveliness at the words, "Women's voices . . . they sang of peace," and later, with the broad, simple harmonies of the nuns' chorus. There is an eloquent orchestral interlude of a few measures near the middle of the work which we may legitimately regard as a picture of the sufferer sinking on the cloister steps from exhaustion. Of amazing effectiveness is the instrumentation in which, among other striking devices, Grieg has made use of the muted strings with results as admirable as in "Asa's Death." And what a wealth of color at the close, where harp and organ tone enrich the score! From beginning to end the composition bears the unmistakable impress of Grieg as regards melody, harmony and true Norse coloring.

The cantata received a rendering worthy of its beauties. Marion Noble sang with genuine emotional expression, and with a voice of fresh and pleasing—if a trifle thin—quality. Mme. Kirkby Lunn delivered the contralto part with richness of tone and fervent warmth. Both were heartily applauded. The MacDowell chorus sang with a degree of smoothness, beauty and refinement that was a true boon to lovers of choral music. They did equally well in their share of the "Arlésienne" suite, later on. Nor did Mr. Spiering, on his part, miss any of the manifold charms of the orchestral portions.

The "Sigurd Josalfar" suite has quickly become a favorite and the glorious "March of Homage" again aroused no end of enthusiasm. Mr. Spiering, like Mr. Volpe, is, however, inclined to mar some of its potency by unduly hurrying the tempi, especially in the *piu mosso*. The orchestra did admirable work in the Beethoven, Schumann and Bizet, and also in the accompaniments to Mme. Kirkby Lunn's Saint-Saëns arias. She sang them in her best style, and was rewarded with numerous recalls and floral offerings.

EFFECTIVE WORK BY BROOKLYN CHORUS

Arion Society's Annual Concert Has Many Features of Interest

The annual concert of the Arion Singing Society of Brooklyn was held in the Academy of Music of that borough on Thursday evening, March 9. A chorus of 150 voices, assisted by an augmented orchestra, under the artistic directorship of Arthur Claassen, offered a program which contained many features of interest. It was the thirteenth annual concert of this choral organization, and testimony to its recognized proficiency was amply evidenced in the presence and enthusiasm of a capacity audience.

Of the individual artists who scored successfully during the evening Otto Goritz, the Metropolitan Opera House baritone, was the bright, particular star. His singing of Schumann's "Ich Grolle nicht" and Mr. Claassen's "Blandula unda" aroused very manifest approval. Inez Barbour, soprano, sang the following numbers in an effective style: "Ritorno Vincitor," from "Aida"; Wolf's "Mausfallen - Spruechlein," La Forge's "Come Up to These Yellow Sands," and Mr. Claassen's "At Parting." Eleanor Funk, contralto; Henry Weimann, tenor, and Lillian Funk, piano, performed their tasks earnestly and well.

Mendelssohn's "Die Erste Walpurgisnacht" was the most important number on the program. In the singing of the cantata the combined forces of chorus, orchestra and soloists were enlisted and produced an effect marked by power and beauty of expression. The chorus, it was very apparent, had had a very admirable training. Messrs. Goritz, Wienmann and Miss Funk sang the solo parts.

The other numbers sung by the chorus in an equally efficient manner were Neumann's "Nachtgebet" and "Was die Liebe macht," Silcher's "Die Lorelei," which had to be repeated in response to a strenuous encore, and Grieg's "Die Landkennung," with a solo for Mr. Goritz. The orchestra

played Tchaikowsky's "1812" overture and Liszt's "Rhapsodie" No. 2. Throughout the performance Mr. Claassen's conducting reflected a sincerity and conscientiousness of purpose which he seemed able to impart to his charges.

Another local musical organization came to the front on the night previous, when the Brooklyn Philharmonic Club, under the direction of Emil Koch, gave its annual concert in the Academy of Music. This is an orchestral society devoted to symphonic music. The chief offering of the evening was Schumann's Symphony in B minor ("Unfinished") which the musicians performed with a high degree of success. The club also performed the march from Gounod's "La Reine de Saba," Mozart's "Magic Flute" overture, and the overture from Massenet's "Phédre," all with considerable brilliancy of tone.

The soloists were William J. Lloyd, baritone; Jack Ehm, organist; Muriel Tannehill, contralto, and Winifred Florence, soprano. Miss Florence, with three songs, Thomas's "Pollacca" from "Mignon," an aria from Charpentier's "Louise," and Chadwick's "Danza," proved herself a most promising artist. Mr. Ehm's solo numbers, Dubois's "Grand Chœur" and Hollins's "Spring Song" were warmly applauded. Miss Tannehill sang Hahn's "Si mes Vers Avaient des Ailes" and Saint Saëns's "Mon Cœur S'ouvre à ta Voix" and Mr. Lloyd gave rather indifferently "My Dreams" and "Invictus."

The opera for Brooklyn on Tuesday evening, March 7, was Verdi's "Aida," and as presented by the Metropolitan Opera Company at the Academy of Music, was an ambitious effort for so small a stage. The crowding in the finale of the great second act was very apparent, and likewise the temple scene in the first act lost in picturesque effect owing to the limited space. In the cast were Emmy Destinn as Aida, Martin as Rhadames, Amata as Amonasro, Didur as Ramfis, Russo as the King and Maria Claessens as Amneris. Miss Claessens's interpretation was especially significant from its artistic virtues. Podesti's conducting was disappointing. In the orchestral climaxes he seemed lacking in control of his forces. Besides the orchestra and chorus were seldom in an exact state of sympathy. L. D. K.

Edouardo Sandra, a new tenor, a native of Turin and formerly a woodcarver, recently made his concert début in London and disclosed a rich, full voice. There were only a dozen persons in his audience.



RAMON BLANCHART

RAMON

BLANCHART

one of the most famous baritones of the world, created rôle of Capt. Burton in première of Frederick S. Converse's "The Sacrifice" at Boston Opera House, March 3, 1911.

Has also appeared during season 1910-11 with distinction as Ramon at première in Laparra's "La Habanera," as Iago in "Otello," Sharpless in "Madama Butterfly," The Old One in Converse's "Pipe of Desire," Simeon in Debussy's "L'Enfant Prodigue" and Sonora in Puccini's "The Girl of the Golden West."

Daily papers unanimous in praise of his artistic performances in all of the widely different rôles:

SACRIFICE.

Mr. Blanchart's enunciation was excellent in view of all the circumstances. It was not parrot-like. There was the due emphasis, the rhetorical force. His resonant voice was in good condition and he bore himself manfully, without sentimentalism in declarations of love and without exaggeration of military authority.—Boston Herald, March 4, 1911.

M. Blanchart made an American officer of distinction. His enunciation of English was again remarkable. M. Blanchart's handling of the death scene was a particularly fine piece of work. On him rested the final test of the last act, and he made it convincing.—Boston Traveler, March 4, 1911.

Ramon Blanchart has proved himself an excellent artist time and again this season, and last night he carried his part to success. His short solo in the last act, "I do believe your word," was also very expressively sung, and his acting in this portion of the opera was adequate.—Boston Advertiser, March 4, 1911.

HABANERA.

Mr. Blanchart, who was called on unexpectedly to take the part of Ramon, acted with much dramatic intelligence. He was forcible in the expression of despair and jealousy; brutal in his wooing of Pilar; flaming in his encounter with his brother. His awakening to the horror of his bloody deed was not overdone. His second act was admirably acted. He sang and declaimed with appreciation of the text. All in all, his impersonation was the strongest he has yet given in this opera house.—Boston Herald, Dec. 15, 1910.

PIPE.

Mr. Blanchart deserves commendation for his English. Mr. Blanchart gave dignity to the rôle and made the moment when he recovers the pipe truly impressive.—Boston Globe, Jan. 7, 1911.

BUTTERFLY.

Ramon Blanchart as Sharpless did the most finished work of the evening, both in singing and acting. Mr. Blanchart's voice has timber, vibration and resonance, and he makes it an emotional vehicle as well. The nicety of his recitatives and the fine completion of all his phrases, the rounding out of his voice at just the right point of emphasis, all give to his work a sense of artistic finish.—Boston Traveler, Dec. 1, 1910.

OTELLO.

Mr. Blanchart, who has become, by reason of recent happenings, the leading baritone at this house, made his first appearance as the mischief making Iago, and it was a very creditable piece of acting.—Boston Journal, Dec. 25, 1910.

PRODIGE.

M. Ramon Blanchart gave this number with keen, artistic insight into its salient points. He is evidently one of the strong artists of the Boston troupe.—Boston Advertiser, Nov. 17, 1910.

THE GIRL.

Mr. Blanchart deserves praise for his fine characterization of Sonora.—Boston Globe, Jan. 22, 1911.

IN THE REALM OF LIGHT OPERA

Operatic Managers Negotiating for the New Theater with the Intention of Reviving Old-Time Favorites—A Wedding in the "Madame Sherry" Company—Lulu Glaser and Mr. Richards Make a Hasty Exit

By WALTER VAUGHAN

SCARCELY a day passes in which some rumor regarding the future of the New Theater does not find its way into print. The latest report, which was extensively copied in the New York dailies, was to the effect that the theatrical producing firm of Liebler & Co. had leased this famous playhouse for a term of years and would make it the home of a permanent American stock company. This was immediately denied by the founders of the theater, who stated that no plans whatever regarding its future had been considered.

As a matter of fact, however, the founders and a prominent manager have been in daily consultation for the past week or ten days regarding the future policy of the house. The manager is endeavoring to interest the founders in a plan to make it a light opera house and put on elaborate revivals of all the old time operatic successes which were originally produced in this country at the Casino.

Among the revivals which are being considered are "Erminie," "The Mikado," "Pinafore" and several others. Produced with a cast of national reputation, a large and attractive chorus, and elaborate scenic effects, there is little doubt that these operas would attract enormous audiences. The Shuberts put on a revival of "The Mikado" at the Casino last Spring thinking that enough business might be done to keep the house open for a month or so, but to their surprise larger audiences flocked to witness this old time piece than had attended the theater during the entire Winter season. The engagement had to be extended several times and in spite of excessively warm weather during the last week of the engagement the house was sold out at every performance and the piece could have continued all Summer.

MILTON AND SARGENT ABORN, who have for years been presenting opera in English with most capable companies throughout the country, have come into New York with an elaborate production of Balfe's "Bohemian Girl." The spectacular features include a kermess in Bohemia, a realistic gypsy encampment, a large ballet and a company of mountain horsemen.

The presentation was made at the Majestic Theater, which was crowded to the doors at the opening production on Monday night. The company is exceptionally strong and includes such well-known singers as Elena Kirmes, formerly of the Henry Russell Opera Company, as Arline; Bertha Shalek, as the Gypsy Queen; Henry Taylor, as Thaddeus; James Stevens, as

Arnheim, and Charles E. Gallagher, as Devilshoof.

WERBA & LUESCHER announce that they have secured the talented singing comedienne, Alice Lloyd, to star next season in a new light opera by two well-



Frank Lalor and Part of the Chorus in "The Pink Lady," Which Began Its Career in New York Monday Night

known American writers. Miss Lloyd made a flying trip from Denver to New York to hear the book read and listen to the music before she would agree to make her debut as a light opera star. Both evidently suited her, as she signed the contracts the next day and took a train for Minneapolis to continue her vaudeville career.

REPORTS from the road indicate that Nora Bayes and her clever husband, John Norworth, are meeting with more success in their new starring venture, which is known by the playful name of "Little Miss Fix-It." The new piece, which is by William J. Hurlburt and Harry B. Smith, is in three acts and is delightful from the rise of the curtain. Miss Bayes plays the title rôle and makes her entrance in a cherry tree, which stands in the front door of her home. She is on the stage almost continuously and when she isn't acting she is singing one of the dozen songs which were written by herself and Mr. Norworth.

The music is somewhat more ambitious than any of the "catchy" melodies which the public has come to associate with Miss Bayes in the past.

The piece will be brought into New York at an early date.

FRANCES DEMAREST, one of the leading members of the now famous "Madame Sherry" company, which closed a most successful engagement at the New Amsterdam Theater on Saturday last, was married immediately after the last matinee to Joseph G. Smith, of the same company, in the Little Church Around the Corner. Mr. and Mrs. George W. Lederer were present and Mr. Lederer gave the bride away. Then the party went to dinner and afterward both bride and bridegroom hurried back to the theater to play their re-

But it happens that London has seen this piece before and failed to enthuse over it as Americans have. To be sure the piece was in somewhat different form, but it bore the same title and came from the same source—"Jane." George Edwardes made the production at that time and it has the distinction of scoring one of the biggest failures ever presented in the English capital.

However, under the spell of Karl Hoschna's clever melodies, the management believes that this time the Britishers will take the piece to their hearts.

"THE GIRL and the Kaiser," the clever musical piece which scored a real hit in New York with Lulu Glaser as star, is meeting with stormy times on the road, as the result of internal dissensions. Owing to a disagreement with the Shuberts over who should play the part of the Kaiser in Chicago, Miss Glaser, without notice, withdrew from the cast. Mr. Richards, the leading tenor, also took offense at something and left on the same day, and one of the most hurried reorganizations ever known in the history of theatricals took place. Edith Decker, the well-known young soprano, took Miss Glaser's part, John Slavin appeared as the Kaiser, and a chorus man assumed Mr. Richards' part.

The manager of the theater at which the piece was appearing, after Miss Glaser and Mr. Richards had suddenly packed up and departed for New York, announced in the advertisements "A splendid and unhampered cast," capitalizing the unhampered as a gentle reprimand to the charming Lulu, who has long borne the reputation of being somewhat of a dictator.

"THE PINK LADY," the new musical piece by Ivan Caryll, which has been packing the Forrest Theater in Philadelphia to the doors for the past month, was presented for the first time in New York at the New Amsterdam Theater on Monday night before a large and brilliant audience.

Prominent in the cast were Hazel Dawn, Alice Dovey, Alice Hegeman, Fred Wright, Frank Lalor and William Elliott.

A review of the performance will be found in another part of this week's issue.

NICOLA THOMAS IN RECITAL

Violinist, Assisted by Mary Lansing, Shows Admirable Attainments

Nicola Thomas, violinist, gave a recital, assisted by Mary J. Lansing, contralto, and Giuseppe Dinelli, at the piano, at the studio of Walter Russell, which provided keen pleasure to the large audience which crowded to hear her.

In the Mendelssohn Concerto the Andante disclosed a warmth and beauty of tone, and the Finale was played with technical skill and remarkable facility. The Caprice by Giraud was played in a spirited manner and with splendid dash and brilliance. A colorful tone and depth of feeling were shown in the beautiful Nocturne of Chopin in D Major, her intonation being impeccable in the double stopping. Other numbers were Chanson by Cottenet, Zarzky's Mazurka and Bach's Air.

Miss Lansing's singing was a rare treat. Her songs included "The Perfect Way" by Willeby, "Hindu Slumber Songs" by Harriet Ware, "L'Oiseau S'envole" by Masse, "Sapphic Ode," Brahms. She was enthusiastically applauded and responded with two encores, "Will o' the Wisp," Spross, and Harriet Ware's "Boat Song." Mr. Dinelli accompanied Miss Lansing in an artistic manner. Mr. Russell opened the program with the A Flat Ballad on the pipe organ in his finely appointed studio.

Basso Stirrs Rome Audience

ROME, March 11.—A Lenten concert by Charles Laurie, basso, drew a large society audience here. Mr. Laurie has a splendid voice, of freshness, sweetness and wide range, and his audience was so pleased that it forced the addition of several numbers to the program. The American ambassador, Leishman, was one of the patrons of the concert.

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OPERA STARS GIVE A NOTABLE MATINEE

THE First Annual Matinée Musicale for the benefit of "The Order of Rostradamus" was held on Sunday afternoon, March 5, in the grand ballroom of the Arion Society, New York City. The program presented a large roster of singers from the Metropolitan Opera House, who gave their services, by courtesy of Sig. Giulio Gatti-Casazza, and Richard Arnold, violin; Albert von Doenhoff, piano; Joseph Gotsch, cello, and Yolanda Mero, piano.

The program was opened by Joseph Gotsch, the cellist, who played Schubert's "Du bist die Ruh" and Popper's "Vito" with virtuosity of a high order. He draws a warm, luscious tone and exhibits complete mastery of his instrument at his every performance. William Hinshaw then sang the Prologue from "Pagliacci" with fine voice and fire, his high tones being exceptionally colorful. Glenn Hall established the fact before those who had never heard him in concert that he is a remarkable interpreter, singing the beautiful Tchaikowsky "Schnell Vergessen" with a note of appealing sadness and the Strauss song with rare art. The brusque "Trinklied," by Erich Wolff, rang out in splendid contrast.

Albert von Doenhoff proved himself a pianist of marked virtuosity, playing the Chopin "Grand Polonaise," op. 53. There was power, brilliancy and delicacy in the softer passages present and he scored heavily. Lenora Sparkes sang Landon Ronald's pathetic "The Dove" with expression and Cowen's "A Birthday," displaying a soprano of pleasing quality. Leo Slezak gave Strauss's "Serenade" and Hildach's

"Der Lenz" with glorious voice and a charming personality.

Hermann Jadowker sang a group of three songs by Alfred Feitsch with consummate artistry. Richard Arnold, former concertmeister of the New York Philharmonic Society, played the "Adagio" from the First Concerto of Vieuxtemps and Bazzini's "Ronde des Lutins" in masterly style.

Basil Ruysdael sang an aria from Mozart's "Die Entführung" with excellent voice and spirited interpretation. To make this early Mozart aria interesting one must have, above all, vocal style, and Mr. Ruysdael handled it splendidly. Mme. Galski, in excellent voice, gave "Die Erlkönig," Schumann's "Der Nussbaum" and Strauss's glorious "Zueignung." Rita Fornia sang Reinhold Becker's "Frühlingslied" with much spirit and expression. Yolanda Mero, the Hungarian pianist, played the Second Rhapsody of Liszt in wonderful style, with true Magyar spirit, bringing ringing applause from the enthusiastic audience. She is a great pianist in every sense of the word. Carl Jörn received an ovation for his singing of "O Paradiso!" from "L'Africaine," singing with clarity of voice and much beauty of tone. His high D Flat, at the end of the aria, brought him overwhelming applause.

Otto Goritz gave the beautiful Spielmann's "Letzer Gesang" "Verdorben, Gestorben," from "Königskinder," with the same rendering that he has given at the many performances of the work this Winter. Among others who sang were Henrietta Wakefield, Marie Mattfeld, Albert Reiss, Florence Wickham, Herbert Witherspoon, Constance Milestone and Adamo Didur.

BRILLIANT CANADIAN PIANIST A SUICIDE

O'Neill Phillips Had Acquired Fame as Recitalist, Teacher and Composer—Was Popular in England

MONTREAL, March 6.—In the early hours of Wednesday last there perished, by a revolver shot fired by his own hand, one of the youngest, most brilliant and most promising musicians in Canada—O'Neill Phillips, a pianist of unquestioned interpretative genius, a composer of great originality and a successful and inspiring teacher. Insomnia and overwrought nervous condition were the causes. He was twenty-seven years old.

Phillips was the leading piano soloist of Montreal and had played during the last season with both the Montreal Symphony Orchestra and the orchestra of the Montreal Opera in concerted works. He was exceedingly well and favorably known in England, and had achieved great success at several recital appearances in London. He was the chief factor in the movement for the popularization of the modern French composers, Debussy, d'Indy and Erlanger and their English and German followers in Canada, and his recitals attracted, if not crowded audiences, at least the most intelligent music-lovers of Montreal. He was engaged at the time of his death upon the score of a light opera, the libretto of which was being provided by the Canadian author, Stephen Leacock, also of the staff of McGill University.

Phillips was a graduate of the Royal College of Music, London, and a favorite pupil of Busoni. He came to Montreal as teacher of piano at the McGill Conservatorium in 1909. He was morbidly sensitive to what he felt was lack of appreciation of his qualities as a musician, and on one occasion remained in his apartments for three days, seeing nobody and avoiding all his classes because the attendance at his recital had not been as good as he had hoped. The night before his death one of his pupils had played at the concert of the St. Paul's Church choir with great success and Mr. Phillips had seemed to be in excellent spirits over the performance, which he attended.

It is related on excellent authority that at Phillips's last recital in Paris, two years ago, Debussy himself, rushing into an ante-room of the concert-hall, seized both the pianist's hands and exclaimed, "Never have I had my ideals so completely realized!"

MR. DAMROSCH'S VIEWS ON OPERA IN ENGLISH

New Society, He Thinks, Should Guard Against the Mutilation of Our Language

Walter Damrosch expresses himself as heartily in favor of the present movement toward establishing opera in English. He says, however: "I do not think that this movement should have for its object the giving of opera in English exclusively. International opera in German, French and Italian is too firmly established and rightly so, to permit the translations of all these operas into English.

"Many of them no doubt could receive proper performance in English, but in others the music would suffer by being fitted to a different idiom from the one for which it was originally conceived. Nor do I think that the proposed society for the promotion of opera in English should give opera performances itself. Its main efforts should be directed toward influencing the powers that be in every way possible to giving the development of opera in English a proper and continued support.

"Such a movement can progress slowly at best, as we have to begin at the very bottom. Not many singers have been taught to enunciate English properly and we have as yet no acknowledged standards of pronunciation either on the operatic or on the dramatic stage. This society should be as much a society for the prevention of cruelty to the English language as anything else. The time seems to be ripe for patriotic movement."

A Nordica Reception.

Mme. Lillian Nordica gave a small reception March 9 for Captain and Lady Lillian Boyd, of England. Among the guests were Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Riccardo Martin and Frances Alda. George Campbell, tenor, sang, and Mrs. Sarah Cowell Le Moyne recited.

A tenant on Caruso's farm adjoining his villa in Florence was arrested recently for opening the cellar of the villa and constantly stealing the tenor's wine and oil.

Algiers has been having a Saint-Saëns Opera Festival, with the composer as a guest.

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Studying the Eccentricities of Genius at Close Range—Experiences of Piano Tuners Who Have Been Associated with Paderewski, Busoni, Rosenthal, Ysaye, Kubelik and Others

TRAVELING with every famous artist who uses a piano in a recital or concert is a man who tunes the piano, looks after the wants of the artist, attends to a hundred little things about the hotel and music hall, often acts as a manager, and in numerous ways makes himself indispensable. He is the representative of the manufacturer whose piano is being played.

Experts in their line, these men constitute an interesting group, although they have not basked much in the limelight. Great artists are not easy to get along with, unless you understand their peculiarities. Then, presto! it is an open book.

Among these representatives of piano houses who have traveled thousands of miles with great artists, guarded their interests, amused them in their idle hours and handled their pianos for them, are Emil C. Fisher, Ralph Tapp, Benjamin Keith, Paul Fisher, George Hochman, Eldon Joubert, Attridge Mahon, E. W. Pickett, John Bacon, George R. Ackroyd, Francis C. Socin and Frederick Lufbury.

In the first place this group of piano representatives must qualify as tuners and they are easily the elite in that branch of the piano world. They are students of pitch, tone and regulating. They must take a piano that has had the roughest treatment on a railroad and is subject to the severest atmospheric changes and see before every concert that it is tuned in such a manner that no matter how whimsical the artist may be he will have no cause to find fault. Artists insist upon having a brilliant tone and consequently make demands which, if the tuner followed them, would make the finest concert grand jar on the critical ear. In such cases the piano representative must use diplomacy and tune the instrument as it should be regulated and then make the artist believe that the work has been done as he demanded.

As the constant companion of the artist the piano representative must study his ways and ingratiate himself into his good graces. He must see that nothing happens that disturbs the equanimity of the artist, and that he is not subject to petty annoyances. If his steak is not cooked just right or his eggs are overboiled he must hunt up the chef of the dining car and see that his cuisine is adjusted accordingly. He must guard the pianist against admirers when they become too insistent. He must handle interviewers, know how to count up the house, understand stage setting and, above all, kill a draught or a suspicion of a draught the moment it is detected.

The dean of this group of piano men is Emil C. Fisher, of Steinway & Sons. For

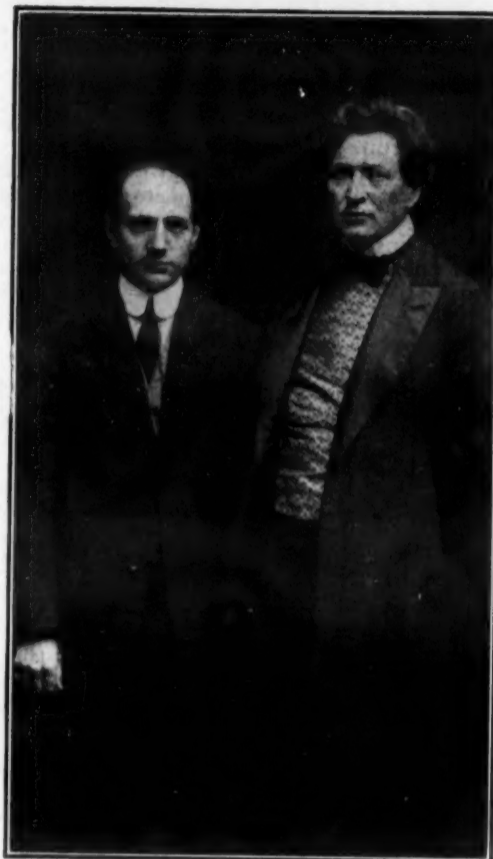
thirty-five years he has been connected with artists. The first pianist with whom he traveled was Joseffy. Since then he has been with Melba, Sarasate, D'Albert, Slavinsky, Busoni, Paderewski, Siloti, Rosenthal and other famous artists. At the present time he is on the road with Olga Samaro. He has a brother, Paul Fisher, who has traveled with De Pachmann, Schumann-Heink, Augusta Cottlow and Fannie Bloomfield Zeisler at different times for the Steinway house.

In relating some of his experiences to MUSICAL AMERICA Mr. Fisher said:

"The first tour made in America by Paderewski is one that lingers longest in my memory. He had been extensively advertised and he was a sensation from the start. A wonderful photograph made of him in England had been sent through the country, showing his leonine locks to the best advantage. He played one hundred recitals, not going farther West than Chicago, the scenes of enthusiasm at these recitals having rarely been duplicated. The demands to hear him were so great that I remember one day when he gave three concerts, one of these in Carnegie Hall, one in a club, and the third a private recital. One thing that attributed to Paderewski's vogue was the fact that his hair made a great impression upon the newspaper humorists, not only the daily newspaper cartoonists, but the funny men on Puck and Judge caricatured him until his features became as well known as those of the President.

"Paderewski always traveled in private cars, because he hated hotels and because the cars could give him all the comforts of a home. His car contained a brass bed, a bathroom, kitchen and other conveniences.

phia was as bad as any of the others, and upon one occasion a truckman sold standing room on his vehicle for \$1 a head in order that people could see him come out.



George Hochman with Ferruccio Busoni While on a Tour of the West

A favorite trick of his admirers was to steal into his dressing-room and pilfer his cigarettes from his cigarette cases. They even tried to cut pieces out of his chair. Paderewski was always amused with these demonstrations and when cornered faced the situation gracefully. Sometimes, however, the mob became too insistent, as happened once in San Francisco, when it was necessary to call out the police reserves.

"Rosenthal practiced more than any pianist that I ever traveled with and was a difficult man to travel with. He had a dummy keyboard on the train with which he worked for hours. He did not care for American hotels, particularly in the South, and had an unhappy manner of telling the Southern hotelkeepers what he thought of their hostilities. I was in continual fear that we would be thrown out of these places because of his complaints, but we never were. However, he kept having his rooms changed and would sometimes move to three or four rooms in a hotel in a day. Rosenthal was a great poker player and when he had nothing else to do would read poetry."

For five years Eldon Joubert, of the Æolian Company, who was formerly private secretary of Sir Hiram Maxim in London, has tuned the pianos in the Metropolitan Opera House, of which there are about twenty, and has also kept in tune the pianos in the homes of about thirty artists. He has traveled with Paderewski, Caruso, Adele Verne and others.

Regarding the pianos in the Metropolitan Opera House one of the most interesting is what the attachés call the "horse piano," used in "Parsifal" and "Königskinder," made especially for the Metropolitan Opera Company by the Æolian Company. It is not really in the shape of a piano at all, although it has strings, hammers and actions and a sounding board. It is used in connection with tomtoms and chimes, imitating a bell. The A is an octave lower than the lowest A on the piano. The hammers are made of sole leather.

Mr. Joubert tells interesting stories of Caruso, Paderewski and other celebrities. "Caruso has few idiosyncrasies not connected with the protection of his voice. For instance, his associates on tour will not permit any one having a cold to come near him. They are afraid it may be infectious. He runs away from strangers, but when

with his own party is the life and soul of it, and as popular on the road as he is at the Metropolitan Opera House. However, if a stranger approaches him and asks for his autograph he will give it willingly and is always ready to make sketches on a minute's notice. He uses about eight quarts of mineral water a day, largely for gargling his throat. His favorite pastime on the train is to play an Italian card game in which the odds are twenty to one against himself. It is on the order of faro, and in all the time I traveled with Caruso I never knew him to win.

"One day some one asked Caruso how much he made a minute singing. He said, 'I don't know, but I'll tell you how much I make a note.' He looked over his music, counted every note on it, and divided the number of notes by the amount he got for the concert. It amounted exactly to \$2 a note.

Paderewski is the central figure in hundreds of stories. He is an all around man, with an active interest in everything, a fine raconteur, a crack bridge whist player, an omnivorous reader, a good billiard and chess player.

"Paderewski's memory is remarkable," said Mr. Joubert. "Often, when he has met a man he has said: 'Let's see, didn't I meet you twelve years ago in such and such a place, Paris?' and developments showed that he never made a mistake in these dates. In playing whist he would say, after his partner had made a poor play, 'Why, you made that same mistake three weeks ago in Topeka.'

"Paderewski had the largest entourage of any artist on the road. At one time there were thirteen in his party, including a secretary, a treasurer, a baggage master, a maid for Mme. Paderewski, a chef, two porters and a traveling companion. He has a canary bird that has accompanied him to all parts of the globe. Once he took a parrot along with him, and he also owns a number of dogs.

"Paderewski's hatred of draughts was known to Mrs. Vanderbilt, at whose house he once played a recital. She sent for a tool chest that she had and a collection of servants and some brand new silk comforters and covered up a large bay window, nailing the quilts herself. When one of the maids remonstrated with her for spoiling the quilts she said, 'Nothing is too good for Paderewski. We must look out for his comfort.' In marked contrast with this was the daughter-in-law of one of the greatest millionaires in America. In the room of her mansion where the artist was going to play were four clocks, all of them going. The noise was distracting to an artist, and when protest was made she said, petulantly, that she had hired the pianist the same as she did any other 'laborer' and that he would have to play as she wanted him to."

George Hochman, who has traveled with a dozen or more celebrities, said:

"The artists with whom I have been associated are tremendously enthusiastic

[Continued on next page]

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TRAVELING THROUGH AMERICA WITH THE WORLD'S GREATEST ARTISTS

[Continued from page 17]

about the musical possibilities of America. During their first tour they are always impressed with the size of America and the long distances, and when they arrive at such a city as Phoenix, Ariz., or Lawrence, Kan., and find a hall packed with enthusiastic auditors, mostly women, they throw up their hands and say: 'What an amazing country! Nothing can stop its musical growth.'

Mr. Hochmann was asked to tell some amusing or interesting experiences he has had with artists who have played the Knabe and Chickering. He said that the largest audience he had ever seen was when Nordica sang in Kansas City before 6,000 people in an auditorium. Nordica was greeted by large audiences every place she sang, but the Kansas City crowd was the greatest. In the audience were some cowboys and ranchmen who had come several hundred miles to hear the concert, and they were so carried away that they let loose a series of calliope yells which stirred the blood.

"Ysaye was besieged every place he went by fond fathers or mothers who dropped in at hotels and asked if he would not hear children of promise play the violin," said Mr. Hochman. "He was always good-natured about granting these requests, but always reserved the right of frank criticism in which he indulged himself unsparingly. I remember in Toronto a grocer who had a son whom he thought a second Ysaye; he approached me and asked if the great violinist would give his son a hearing. Ysaye was willing. The boy played in a mediocre manner, after which Ysaye turned to the father and said: 'Very interesting. But don't you think your boy would make a better butcher? That's a very paying vocation, I understand, and many people in Chicago and Omaha and Kansas City have made great fortunes out of it.' On another occasion, after being bored by an amateur, he said to his mother: 'Your son will be all right after he has practised more. When I am here twenty years from now, look

me up and I'll give you the verdict.'

"Upon one occasion some people came to me and said that they wanted to take Ysaye over to a club and asked that I acquaint the violinist with their desire. He did not want to go, and, wrapping a towel about his head, he jumped into bed and told me to tell the clubmen that he was very ill. Instead of going away they insisted upon seeing the violinist and expressing their sympathy. Ysaye received them in bed with a doleful face. His condition appeared so serious that they remained from two until six o'clock to commiserate with him, Ysaye suffering agonies during the visit.

"Kubelik was always ready to take part in any fun. He had heard a great deal about the American national game and one day insisted that I teach him poker. He mastered the rudiments of the game, but always insisted upon 'coming in' even if he had only a pair of deuces. He would play until 2 o'clock in the morning until a hurry call from Mrs. Kubelik would draw him reluctantly away.

"Kubelik is the father of two sets of twins, and the four children are girls. He and Mrs. Kubelik are absolutely wrapped up in their children.

"I thoroughly enjoyed the tour I made with Saint-Saëns. This great Frenchman was almost overwhelmed by the attentions he received in this country. He was dined and fêted every place he went. On the streets of different cities American men tipped their hats to him whenever he was recognized. If he went into a restaurant as soon as the orchestra leader saw him he would have his musicians play 'The Marseillaise.'

"An interesting feature of the hospitality extended to Saint-Saëns by Americans was the fact that the most intellectual people in

the country were those who showered honors upon him. This greatly impressed Saint-Saëns with the American personality and its strength, resourcefulness and power. Saint-Saëns spoke only French and pretended that he could not express his thoughts in English or German. But at the end of his tour he let fall certain German and English expressions which made us think that he was playing possum and could have spoken either of those languages had he been in the mood to do so.

"Both Saint-Saëns and Mark Hambourg played in the White House. I remember one concert in Washington at which Saint-Saëns played with the Boston Symphony Orchestra. Among those in the audience were President Roosevelt, Secretary of War Taft, Senator Lodge and other famous men. When Saint-Saëns appeared all of them arose in their seats and clapped their hands for a minute.

"On the day Hambourg played at the White House I went to the East Room and saw that the piano was in good shape. While there Quentin Roosevelt and Ethel Roosevelt, then a girl of twelve, watched the proceedings with great interest. Quentin wanted to know what was inside of the piano. 'I want to get in and hide and then pop out when Mark starts playing,' he said. 'Do you think pop will kick if I do?' he asked.

"Mark Hambourg was in great demand to give recitals in private homes. One of the American palaces in which he played was the home of Henry C. Phipps. Hambourg, like all the other artists, was a stickler for cuisine and he suffered tortures in some of the *tables d'hôtes* in the West and South. At one time he ate nothing but bread and milk for three days. Pork and beans, corn beef and cabbage and other

such Yankee delicacies appealed to him not, while pie was something he could not understand. Neither could any of the other artists but Ysaye.

"The buckwheat cake, however, appeals to every foreigner, and there is always a demand for them hot off the griddle. D'Alberty was the greatest buckwheat cake eater I ever met on my travels. A dozen of them at one sitting was a fair average for him."

Like all of those who come to know Busoni intimately, Hochman is a worshiper at the shrine of that genius, who is probably the hardest working artist living.

"Every minute in the day counts with Busoni," said Hochman. "He practises for hours and composes also. During his last American tour he started and finished a *grosse fugue*. When not working he studies, and his light reading would be regarded by the average American as serious literature. Busoni has an aversion to interviewers, based largely on the belief that he can put in his time to better advantage.

"Busoni is very fond of children and of long walks, and while we were walking about the streets of a city he would often stop little boys or girls and talk pleasantly with them. They had confidence in the artist and would talk to him like a father. It is difficult to speak about Busoni without mentioning Mme. Busoni, the charming wife of the artist. Their married life is ideal and she is a splendid example of the inspiration and help a wife can be to a man of genius."

Attridge Mahon, of the Everett Piano Company, who has traveled with Chaminade, Carreño, Nordica and Dorothy Lethbridge, is the son of James Mahon, who for years was with Steinway & Sons, and had himself traveled with Carreño many years ago. C. A.

PUPILS OF FERGUSSON ARE WINNING RENOWN

Scotch-American Teacher in Berlin Reports Progress of Three Who Have Achieved Marked Success.

BERLIN, March 4.—George Fergusson, the Scotch-American voice teacher and baritone, is fortunate not only in his own admirable equipment for his work, but in the talents of the pupils who seek his services. Not even the best of teachers, such as Mr. Fergusson is, can accomplish much with students who have no talent, and the fact that so many of those who have studied under Mr. Fergusson have achieved success of marked character indicates both the excellence of the teacher's material and the ability with which he has builded upon it.

Among his pupils of this season Mr. Fergusson announces the achievements of three who have attained an unusually large measure of success.

Frau Dr. Bruhn recently sang the title rôle in the Cornelius work, "Gunlöd," in Götting. The critics speak of her as "an ideal representative" of the part, saying that her interpretation possesses rare poetical charm and her voice a youthful and melodious ring.

Fräulein von Pfyffer, who was the co-operating artist with Rudolph Ganz at a concert in Zürich, sang a program composed of German *lieder*. The reports emphasize the fact that she sang all her numbers from memory with artistic routine and speaks also of the equalization of her registers. Her systematic breath control, which enabled her to produce the desirable climaxes in the concluding phrases of a song, as well as the effective *mezza-voce* diminuendi, are also dwelt upon. Others speak of the volume and brilliancy of her voice.

Frau Siegfried has just sung in London with excellent success, evoking comments upon her "lovely *mezzo-soprano* voice which has been perfectly trained and which is utilized with artistic taste."

O. P. J.

Albeniz's "Pepita," a work said to be noteworthy for the color and atmosphere

of its score and the weakness of its libretto, is likely to be produced ere long at the Paris Opéra Comique, with the book rewritten by a Paris critic.

The Pianist's Hands

[Louis Stillman in The Musician.]

The pianist with a small hand must be very careful in selecting his repertoire. Compositions requiring extended passages in octaves and chords will have a tendency to stiffen the muscles. A work like the Schumann Toccata will do more harm than good no matter how fond the player of it may be or how well he may understand it. His physical lack of finger length forbids attempting it. A pianist with large hands may become a brilliant Liszt interpreter, may play concertos well, also the Chopin études, yet the third joints of the fingers may be weak. A good singing touch depends upon a strong nail joint. Mozart, Beethoven and most of Chopin depend upon a good touch; without it, their works suffer greatly in their moving power. The problem of physical development, ample strength in all technical forms, coupled with beauty and variety of touch, is the foundation stone of pianistic achievement.

Merely a Matter of Skill

[Editorial in New York Evening World.]

The public will remember, however, that comic opera has been sung in English with splendid success. Since the quips and puns and alliterations and all the other verbal whimsicalities in which Gilbert delighted have been rendered intelligibly to a whole generation of audiences by singers of the music of Sullivan, there is ample reason for believing that if the grand opera singers will be as careful as those of light opera we shall have American operatic songs rendered as entertainingly as ballads. It is merely a matter of skill.

Caruso Sued for \$3,000

Enrico Caruso, the tenor, has been made defendant in a suit brought by Conrad Milliken, as trustee of the Standard Nitrogen Company, to recover \$3,000. Milliken claims that last February Caruso contracted to buy 1,000 shares of stock in the company

at \$5 a share and that, after paying \$2,000, Caruso neglected to complete the contract. The company, now bankrupt, wants the \$3,000 to help pay its debts.

Frances Rose, the Denver soprano at the Berlin Royal Opera, has been making successful guest appearances as *Salomé* at the Wiesbaden Court Opera.

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Two American Girls Attract Much Attention by Their Musical Accomplishments

PARIS, Feb. 25.—There are many people who say, "I love music, but I don't know anything about it." Indeed, this remark is made so often that it has almost become a catchword.

And why? Few people have time to give to the study of music; even music students themselves are as a rule entirely taken up with mastering the technic of their special instrument.

There are also those who are frightened away by such words as "Harmony" and "Counterpoint," and who imagine that the study of musical history would probably give them rather less pleasure and profit than learning Latin declensions.

They forget that music was made before rules, that it is the language of the heart, understood by all men in all countries since the beginning of the world. For music is like a great tree, whose strong roots go deep into the soil of the remote past, and whose every branch is the natural and logical outcome. To truly understand the formation of even the smallest leaf of modern music it is surely necessary to have at least a slight knowledge of the young life of the tree.

This knowledge of the young life of this great tree is what Esther Swainson attempted to impart in her lecture-recital on "The Early History of Music," to the International Musical Union, a few evenings ago. As she herself said, "Our lecture this evening finishes where ordinary concerts usually begin, namely, with the music of Bach."

It was a mistake to imagine that the process of reviving this ancient music is a mere digging up of dry bones. On the contrary, she made her hearers live in the olden times, the glorious Hellenic age, the time of the early Christians, the Troubadours and Crusaders, and lastly the time of the German Reformation, with its intense religious enthusiasm, beginning with Luther and culminating with Bach and his glorious Passion Music.

She gave them the result of much labor and enthusiasm in putting before them the early development of music so clearly and concisely, and with so much charm and humor, and made them realize that to acquire a thorough knowledge of her subject matter and to speak with authority as she does requires not only a wide knowledge of musical literature, but also much reading in dry history books and much individual thought.

She proposes in a further course of lectures to take certain epochs more in detail, and to carry her narrative of music's development up to the present day, including the work of Debussy.

There seems little doubt that Miss Swainson has a great future before her as a lecturer on music, for she realizes the importance of few and simple words, and the



Esther and Dorothy Swainson, American Girls Who Are Making Good in Musical Paris

necessity of numerous musical illustrations, on the choice of which she bestows the greatest care, not only as regards the music, but also as regards the interpretation.

She has a great ally in her sister, Dorothy Swainson, an erstwhile pupil of Harold Bauer, and a young pianist of infinite promise.

These two sisters are a convincing pair of artists, with their unity of thought, unity of aim, one illustrating with her nimble fingers what the other has said with her tongue, thus doubling and intensifying an impression, so that it becomes living and unforgettable.

The greater part of the program the other evening was, however, vocal, the vocalists being Alice Hofmann, who sang in Latin, French and German with equal facility, and Elizabeth Randolph, who sustained the English portion of the program.

This latter singer is the possessor of a moving contralto voice; she is at present coaching with Jean de Reszke, and is shortly to appear in grand opera, thus adding one more to the long list of successful American singers.

The Misses Swainson have lately returned from a tour in England, where they have

been lecturing in schools and colleges all over the country with Alice Mandeville as vocalist.

L. L.

Flonzaley Quartet Stirs Milwaukee.

MILWAUKEE, March 14.—A string quartet has probably never been heard to better advantage and never in more congenial surroundings than the famous Flonzaleys at the Deutscher Club Hall last week. It was a gala event and attracted the full quota of that part of the musical elite of Milwaukee who appreciate such exquisite music as this quartet renders. The program began with the first of the three quartets of Beethoven's famous opus 18 and ended with Dvóřák's F Major string quartet, both played with almost orchestral richness in tone and with an elegance and delicacy truly admirable. The Dvóřák number, especially, was played with such impassioned artistic abandon that critics pronounced it the best rendition ever given to the masterpiece here.

M. N. S.

"No Real Devotion to Great Music in England."

A distinguished foreign musician who has for many years made his home in London expressed to me the other day his opinion that there was considerably less musical feeling in England to-day among the general public than there was a few years ago, declares a writer in the Manchester (Eng.) *Guardian*. I ventured to re-

mark that there were far more concerts, four first-class orchestras in London where there had been none before, and that all foreign musicians come to London as a matter of course. But he answered: "No, you have no real devotion to great music as a nation. Things were at least better in the old days of the 'pops.' Where is that audience now in which one came to know every face? No concert hall is ever filled to hear chamber music now. It is only a sensation that attracts the great public—a daring opera by Strauss, a solo by Pachmann or Kreisler. For the greatest music, as music, no crowd, no enthusiasm. A low commercial spirit has arisen which did not exist before. Agents boom those who give the most money. Pretence succeeds as often as real merit. Foreign musicians come. Yes. They will not believe it. I tell my friends over and over again, 'Leave England at once; you will get no support here.' They only think I fear their competition, but they learn that I was right. It is very sad. I feel it very much. I love English life so much that I have refused high position in my own country. But I do not deceive myself. The love of music is dying out among you."

The first performance of "Pantagruel," a light opera based on Rabelais's work, at Lyons, won a new success for the composer, Claude Terrasse, whose "Marriage de Télémaque" was given at the Opéra Comique, Paris, last year.



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What the Music Critics of Washington, D. C., said about

NORDICA

The greatest soprano yet on the American stage is Mme. Nordica, who was heard in concert at the Columbia Theater yesterday afternoon. She was greeted by an audience which filled every seat and every inch of standing room, not only on the first floor, but in both galleries. Several rows of chairs had been added where the orchestra belongs, and people were seated above the upper boxes and hung eagerly over to catch every sound and glimpse of the prima donna.

Mme. Nordica, the great *Brünnhilde*, was never in better voice throughout her wonderful career than she was yesterday. * * * She received an ovation at the finish, and the audience stood and shouted to her until, with her arms full of flowers received, she returned, after many recalls, and sang the most exquisite number, "Titania's Cradle," of Liza Lehmann. Her trill and her dainty shading and toying with her voice were a revelation.—*Washington Herald*, Jan. 17, 1911.

Laden with flowers, her face wreathed in smiles, Mme. Nordica, after an afternoon of gracious response to repeated demands for encores, was still forced to bow her acknowledgment of the ovation tendered her at the Columbia Theater yesterday afternoon by one of the largest audiences that was ever crowded within its doors.

It was well deserved, for the great songstress had given her auditors an afternoon of perfect musical enjoyment.—*Washington Evening Star*, Jan. 17, 1911.

Mme. Nordica gave play to her fine dramatic powers, as well as to her vocal gifts, and the effect was both inspiring and impressive.—*Washington Post*, Jan. 17, 1911.

It was a fitting tribute to this soloist, who finally compelled admiration and respectful consideration from Parisian audiences in the land to which America has so long been compelled to pay operatic tribute, that on her return from foreign shores Washington music lovers should buy all the available standing room to hear her, compelling the turning away of belated comers.—*Washington Times*, Jan. 17, 1911.

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New York, March 18, 1911

NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of MUSICAL AMERICA during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

THE PHILHARMONIC'S DANGER

Not very long since, a reorganized Philharmonic Orchestra was announced for New York. The services of a great conductor were engaged, the personnel of the orchestra was improved, and it was given out that no effort would be spared in bringing the orchestra up to the condition of the first orchestras of the world.

This line of advance has proved not so easy to follow as was anticipated. There have been wars and rumors of wars, most of them concentrating about the conflict between two forces, one represented by the province over which the conductor is supposed to have control, and the other by that province whose management belongs with the board of directors.

Mr. Mahler has now been absent from his post for several weeks, his place being filled by Concert-master Theodore Spiering. This circumstance led to the publication in the New York Times of March 11 of an article giving the rumored reasons for this absence, and subsequently to a reply from Loudon Charlton, manager of the Philharmonic Orchestra, denying that there had been any difference between himself and Mr. Mahler. The Times article reported that "Mr. Mahler has no intention of conducting again until some matters between himself and the directors of the Society are arranged," and further said:

It is said that he has had difficulty in making out his programs this season, that in almost every instance his programs have been changed for some reason or other by members of the board of directors. Mr. Mahler has submitted to this under protest until recently, it was said by a friend of the conductor last evening, but now he has decided that unless affairs are arranged more to his liking he will not continue with the society.

To this Mr. Charlton replies that Mr. Mahler is suffering with a severe attack of grip and that the conductor and the management "are now, and have been throughout the season, working in perfect harmony."

The New York Telegraph of March 13, in an article of some length on the situation, affirms that while the present difficulties do not bear upon the relation of Mr. Mahler and Mr. Charlton, there have, however, "been disagreements within the charmed circle of the Philharmonic"; that there has been attempted dictation as to programs from certain sources; that Mr. Mahler has made his return next season conditional upon being permitted to select his own programs and that he has said "I want to be really conductor of the Philharmonic."

In the absence of exact knowledge as to the ultimate causes of the present circumstance, and without any desire to be over-hasty in placing the blame, it is plain that all is not running smoothly within the Philharmonic Society. It is much to Mr. Charlton's credit in his connection with the society that he has popularized it to a degree unknown in the past and has procured greatly increased returns at the box office.

That there is division somewhere within the Philharmonic Society would appear to be evident. It is well known what happens to a house that is divided against itself. Until the Philharmonic Society awakens to the true nature of its difficulties there is no possibility that it can succeed in the high emprise upon which it ventured forth at the time of its reorganization.

What is it that has made the Boston Symphony great? Not wealth alone, nor time alone, nor hustle, nor prestige, nor any of the things that go to make little successes. It is great because, from first to last, it has had one great inviolable ideal behind it, and without serious internal strife has ever been made the expression of that ideal. There has been unity in the ideal itself, unity in the power which was able to realize the ideal. There have been changes, there have been union troubles and further difficulties in the course of the Boston Symphony's life, but there has never been protracted and disintegrating strife within the organization.

Symphonic music is universally accorded to the most ideal form of musical expression. No good can come to the cause of symphonic music from a situation in which every possibility of effective advance is hampered by internal contentions. Those who guide the destinies of such an organization owe it to the community, for the sake of musical art, to terminate conditions so hampering to the highest development of symphonic music. No symphonic organization can become truly great where the powers of its various members, conductors, directors, of all connected with it, are not clearly defined. The allotment of powers may, from time to time, be modified for the sake of growth, but there should be no time at which understanding should not be absolutely clear on this point and the ideal plan held to with absolute fidelity.

It is to be hoped that the Philharmonic Society will be capable of rising far enough above the mists of the struggle to see the source and the greatness of its danger, and that it will be able to prevail against the forces of disintegration and degeneration which threaten it.

THE TRIBUNE ARCHÆOLOGIZES

H. E. K. in his review of "Natoma" in the New York Tribune, after the first New York performance, devotes the first of his two columns on the matter to the casting of scorn upon those who happen now for the first time to be taking up seriously the question of English opera.

The Tribune's critic says that he can scarcely understand the attitude of some "latter-day agitators," whom he likens to children expecting to see a new world on the dawn of every January first. He appears to have a fixed idea that those interested in this movement at the present time are revelling in the delusion that the question has never previously arisen, and that they are concerned with something wholly new. Once more the critic rehearses the weary list of ancient American operatic attempts and partial successes and brings up again the undoubtedly worthy names of Fry, Bristow, and the others.

Having laid this solid foundation, the critic then triumphantly lays upon it the following capstone:

These bits of history must seem very ancient to the writers and others who are now working themselves into a delightfully amiable fervor over "English Opera" on the ground that it has never had a trial, as they think.

There then follows more history of a nature calculated to crush present enthusiasm. It is difficult to discover any force in the critic's attitude. So far as we know, those interested in the present English opera wave have no desire to overlook the tentative experiments of the past. But they are quite ready to let the dead past bury its dead. For those whose habit it is to live in the past, such digging up of old matters may provide the pleasures of reminiscence. To disparage present effort because of previous failures would be the same as if a contemporary had disparaged the American revolution because of the failure of previous revolutions against European tyranny.

What chiefly renders impotent the critic's argument, and removes it from any important leverage upon the present situation, is that these early American operatic efforts were utterly unsupported by a vital and awakened art of composition. They were sporadic and imitative efforts, none of them striking deep roots into the soil of American life. It is unthinkable that anything real could be accomplished in opera in a country whose composers had not begun to find themselves or to be vitalized by an active participation in the contemporary art of composition.

To-day this condition is entirely changed. American composers are everywhere beginning to get a hearing and to develop an art animated and vitalized by modern world conditions and, most important of all, their art has acquired a momentum—a national momentum, if you will—which has an operatic carrying capacity utterly out of the question at any previous period of American musical history.

The Tribune's critic asks not to be accused of being opposed to English opera, but only to be thought of as asking "consideration of the evidence in the case of the people and opera in English." Circumstances, however, alter cases, and the case of the past is not the case of to-day. If there is to be valuable evidence, let it be drawn from the operatic works by Americans born under the conditions of present life and produced under the operatic conditions of to-day.

PERSONALITIES



Clifford Cairns, Georg Henschel and the Latter's Son-in-Law in a Scottish Garden

Clifford Cairns, the basso, who has had a splendid season, is a pupil of Georg Henschel. Some of his study was done in Scotland at "Aviemare," Mr. Henschel's summer place in the Highlands. The studio is separate from the house and is charmingly located. In the picture is also to be seen Mr. Henschel's son-in-law, a well-known artist.

Hutcheson.—It is said of Ernest Hutcheson that his methods at orchestral rehearsals are quite unique. He believes in a minimum of rehearsing, asserting that a first-class orchestra will get a definite idea of an artist's conception of a concerto by playing it through with him once, and that the orchestra will follow the better at the concert for not having been tired out beforehand.

Garden.—Mary Garden says she's going to write a book and that she will make one of the chief features in it a chapter devoted to telling American newspaper critics what she thinks of them. "I'm going to make some of these Puritanical, bigoted, narrow-minded Americans sit up and take notice," threatens the protagonist of "Salomé," Miss Garden was particularly incensed when one of the writers mentioned on her recent return to New York that she had "taken on weight." She says that, as a matter of fact, she's just lost ten pounds.

Destinn.—Besides being a playwright, Emmy Destinn, of the Metropolitan Opera, is something of a novelist, but the one story of hers of which most people have heard she is heartily ashamed of. An English translation of the title would be "Forgotten Eyes." "Years ago, before I was well known as a singer," she said to a recent interviewer, "Maximilian Harden, the editor of *Zukunft*, asked me for something, and I sent him that very immature story. It was not published. Three years later, when I was on my vacation, I picked up the magazine and to my horror saw my story announced for publication. I had entirely forgotten it and would not have had it published for the world. And yet it is by this story that you have heard of my literary efforts! Let us talk about something else."

Dalmorès.—Charles Dalmorès, the tenor, plays two instruments almost as well as he sings. They are the French horn, which he played in several orchestras, and the cello. At the Paris Conservatoire he studied fugue, counterpoint, harmony and composition.

Mahler.—The wife of the conductor of the New York Philharmonic Orchestra, Alma Maria Mahler, has won considerable success as a composer, and a song by her entitled "Laue Sommernacht" appears on a recital program of Frances Alda. Mrs. Mahler has put a number of other songs to her credit and received only the other day from Vienna a new series of her works which had just been published. She does not come of musical parents, but was the daughter of a famous painter in Austria.

Bassi.—Amedeo Bassi, the Italian tenor of the Philadelphia-Chicago Company, has amused himself by making a collection of the various spellings of his first name which have appeared in print. These include Amedie, Amidio, Amadeo, Anadeo, Amalleo. As a matter of fact, the tenor's name is Amedeo Vittorio, the choice of his father, who is a devoted subject of King Victor and the House of Savoy.

EUROPEAN TRIUMPHS FOR MR. ZIMBALIST

Young Violinist Wins Praise from
Critics in England and
Germany

Efrem Zimbalist, the young violinist who comes to America next season for a tour under the Quinlan management, has been winning a series of successes in Europe this season. A report of his work from Man-



Efrem Zimbalist, the Russian Violinist,
Who Will Tour America Next Season

chester, Eng., gives some idea of his playing at a recent Halle concert:

"Yet another great violinist in the person of Mr. Zimbalist has come into the front rank. He is a young Russian. For an artist who has only just reached man's estate his technical power is astonishing and equally so is the force of his individuality. He plays on a fine old Strad violin, which may account for the rare beauty of tone he produces, particularly in first-string passages. The principal piece, a Scottish Fantasia by Max Bruch, is based mainly on themes bearing Scottish characteristics, which are treated with the finished workmanship, rich and brilliant orchestration and the serious purpose which distinguish the writings of this master. There is a fair amount of virtuoso work for the solo instrument and also frequent opportunity for display of a beautiful cantabile, in which the remarkable gifts of the performer were strikingly shown. The orchestral accompaniments were beautifully played, notably in the impressive introduction for brass instruments, which are conspicuous for the noble purity of tone and intonation. The

temperament of Mr. Zimbalist was very obvious in his fine rendering of the Hungarian Dances which worked the audience up to an unusually prolonged display of enthusiasm, which, however, was of no avail, as the player did not respond."

According to one of the leading critics in Hamburg, Germany:

"The last period of the child prodigy has been entirely omitted in the career of Zimbalist. He appeared to us last year as a heaven-sent master, scarcely twenty years old, playing the difficult and profound Brahms Concerto with astounding intellectual and physical maturity. In spite of his rapid development it is matter for congratulation that the young artist has been able to avoid all hyper-refinement as well as undue self-assertion and self-complacency."

"Playing is as natural to Zimbalist as song to birds. In spite of the high development of his art his naturalness remains. A naïveté and youthful exuberance are felt through all the intellectual intensity of his art. As is the nature of the individual, so is the tone of the artist."

"Although Zimbalist's tone is continually increasing in volume, there is a purity, an intensity of feeling, a warmth that can only be heard from very few of his compeers. His cantilena never tends to the sentimental, nor deviates into maudlin femininity. There is a certain masculinity, which may always be found in Zimbalist's playing, as well as vigorous energy and robust health. With his fine instinct for style he invariably strikes the characteristic note convincingly of whatever composition he renders."

AN EXAMINATION IN MUSIC

Giving Some Peculiar Ideas of the
Nature of a Sonata

Some idea of the difficulty encountered in grasping the nature of musical construction, even by pupils well advanced in book education, may be had from some answers which were given by a class in musical appreciation, says the *Springfield Republican*. Of the sonata one pupil wrote:

"The sonata is a sort of a study and generally most sonatas are long."

Bravo! How that strikes at the essential fact! Another pupil was similarly impressed:

"A sonata is a study written by a composer usually three or four parts long, although we have had one (unfinished sonata) which had only two divisions."

A third competitor is more ambitious: "A sonata is generally written according to certain rules composed of a subject, counter-subject, answer, codetta, subject."

But here is one getting beyond our depth, and even more learned is this:

"A sonata is a work of a composer which generally consists of three periods. The periods are whole in each one. They sometimes have an introduction and a coda. The first period states the theme, the second answers the first, and the third repetition of the first with a few changes."

A great many people, it may be remarked, who have gone to concerts all their lives would find it difficult to say what a sonata is, or what is queer in this imposing definition. "Repetition" is a capital term.

FEDERATION PRIZES FOR WOMEN NOT AWARDED YET

MEMPHIS, TENN., March 11.—In addition to the prizes offered by the National Federation of Musical Clubs, the awarding of which was announced last month, three special prizes were offered as follows: First by Mrs. J. R. Custer, of Chicago, a prize of \$100, to be known as "Memorial Prize," for the best composition for solo performance in any field, to be written by a woman who is a member of any club in the National Federation of Musical Clubs. Second, by Mrs. Emerson H. Brush, of Chicago, a prize called the "Brush Memorial Prize," of \$100, to be given to the best concerted number, either vocal or instrumental, by a woman composer, a member of some federated club. Third, by Mrs. John B. Wright of Lincoln, Neb., a prize of \$50 for the best vocal solo written by a woman who is a member of a federated club.

This contest closed as did the other, on October 1, 1910, with thirty-eight manuscripts received. Instructions were sent out to the judges that decisions were to be in by January 1, but they have not been announced yet.

Federation Day was celebrated by the Afternoon Musicales Society of Danbury, Conn., recently, with the assistance of Mrs. John P. Walker and Mrs. Henry Bishop, a delightful program was pre-

sented by Mrs. David David and Mrs. Henry Northrop. A small admission fee was charged and applied to the club's contribution to the Federation prize fund. The program included numbers on the harp by Mrs. Murphy; piano, Mrs. Walker; violin, Isabel Squire; vocal, Mrs. Bishop.

At a recent meeting of the Beethoven Club, of Memphis, Mrs. R. J. Darnoll was elected to represent the club at the biennial in Philadelphia, March 27 to April 1. Other members from the club who expect to attend the biennial are Mrs. W. J. Gillfillan, president of the Beethoven Club; Mrs. Jason Walker, chairman of American music committee for National Federation; Mrs. John Oliver, press secretary.

The Amateur Musical Club, of Chicago, had as artists for its one hundred and twenty-fourth artists' concert Carolina White, soprano, assisted by Allen H. Spencer, pianist, and Edwin Schneider, accompanist. Numbers were given from Catalan, Herschel, Beach, Leoncavallo, Schubert, Oldberg, Debussy, D'Albert, Tchaikowsky, La Forge, Ries, Charpentier. The club has selected Edna Gunnar Peterson as musical representative to the National Federation biennial at Philadelphia.

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No one is to blame for wrong spelling of Russian names, but as a matter of curiosity it may be of interest to print the extraordinary variety of spellings for the names of one composer which a single set of examination papers yielded:

"Tschai-cowsky, Tchus-kway, Tshow-isky, Tow-skiy, Thaikowsky, Tschackowsky, Tchicowsky, Tchikowsky, Tchikowsky, Tachkoskey, Ghaikowsky, Tschai-cowsky, Tchaikowsky, Tchaikowski, Tchosky, Tschowsky, Tchoustky, Tchasowsky, Tckowsky, Tschowsky, Tchwesky, Tschai-cowsky, Tschuschowsky, Tchicowsky, Tschowsky, Tchacowsky, Tchaikowsky, Tchaikowsky."

ADMIRE VILLAR'S PAINTINGS

Constantino an Interested Visitor at Exhibition in Boston

Boston, March 13.—The opening of an exhibit of paintings by the distinguished Spanish artist Franc Villar last Wednesday afternoon attracted many society and musical people. Among the latter were several of the Boston Opera artists, including Constantino, who is a warm personal friend of Mr. Villar. Selections by several of the artists, including several piano numbers from operatic scores by Master Alexander Steinert, Jr., added to the pleasure of the afternoon. Master Steinert plays with surprisingly fluent technique for a boy so young.

There are more than fifty paintings covering a wide range of subjects, many of which represent scenes in Granada, Spain. They invariably display breadth of style and masterly treatment.

Constantino signed a contract last week for his appearances in Buenos Ayres during the Summer and it is probable that he will begin his engagement there at the Teatro Colon about May 20. His contract is for three months and calls for ten performances a month, for which the distinguished tenor will receive the sum of 4,000 pesos per performance, or in United States money \$1,600 for every time he sings. He will leave America early in April and will attend the wedding of his daughter in Bilbao, Spain, April 20. He will then sail within a few days for South America.

D. L. L.

BISPHAM-ABBOTT CONCERT

Joint Recital by Baritone and Soprano
Given in Richmond, Va.

RICHMOND, VA., March 8.—Despite the combination of hail, rain and snow a good sized audience greeted Bessie Abbott and the eminent baritone, David Bispham, in their recital at the Academy of Music last evening. Miss Abbott was warmly received, though her work was not such as to call forth any great superlatives of praise. She is evidently more capable than her singing here evinced.

Mr. Bispham's work was absolutely above criticism from the first note of Carl Loewe's "Tom, the Rhymer" to the last words of his magnificent recitation of "King Robert of Sicily." He ran the gamut of dramatic and musical expression, phrasing and enunciation and was accorded an ovation after "Danny Deever" and the two excerpts from the American Operas "Paoletta" and the "Cave Man." Henry Gilbert's accompaniments made the concert a thing of beauty. G. W. J., Jr.

Emma Thursby Gives Reception to Mme. Nordica

In honor of Mme. Nordica a reception was given by Emma Thursby at her home, No. 34 Gramercy Park, New York, on Friday afternoon of last week. Estelle Harris, Grace Kerns, Josephine Burian and Mr. Arthur contributed to a musical program. The guests included: Mme. Galski, Mr. and Mrs. Ernesto Consolo, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Riccardo Martin, Mme. Ternina, Mr. and Mrs. Gatti-Casazza, Charles Deering, Mr. and Mrs. Andreas Dippel, Mrs. H. O. Have-meyer, Mrs. Theodore P. Shonts, Mrs. Henry W. Taft, Mrs. E. Francis Hyde, Consul-General and Mrs. Midzuno, Mrs. Adrian Joline, Mrs. Andrew Carnegie, Mrs. Edward Lauterbach, Mrs. John Innes Kane, Mrs. John A. Drake, Mrs. William Gordon Kellogg, Mr. and Mrs. Reginald de Koven, Mr. and Mrs. Rudolph Schirmer, Mrs. Francis Wellman, Mrs. Charles Worthington, Mrs. Henry Dimock, Mr. and Mrs. George C. Riggs, Mrs. Ben Ali Haggin, Mr. and Mrs. Charles Ditson, and Mrs. Samuel Thorne.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Illinois Music Co., of Chicago, has issued three songs by Helena Bingham entitled respectively "Her Literary Taste," "Busy" and "It Is Not Raining Rain to Me." The musical value of these productions is scarcely of a character to warrant a detailed and serious review of them.

FROM the press of the Oliver Ditson Co. come a series of short piano pieces by Paul Perrier, a French composer. They include an "Andante Religieuse," a "Danse Normande," a "Canzonetta Italiana," "Petite Rhapsodie" and "Les Cloches Enchantées." Some of these compositions may be found useful as teaching pieces as they are all simple of execution.

TWO POEMS, by William Butler Yeats, for a solo voice with piano accompaniment set to music by Clyde Van Nuys Fogel, an American composer, are new additions to the modern art song. The poems are "Aedh wishes for the cloths of Heaven" and "Aedh wishes his beloved were dead," and are rare examples of literary workmanship.

The first, "Aedh wishes for the cloths of Heaven," has been given a setting which will go far to bring the composer renown. There is a perfect blend established between the poem and the music, the composer at once showing his keen literary insight. Highly modern in style and spirit, with a varied accompaniment, the song presents many features of interest, much imaginative beauty and no little inspired melody. The composer gives evi-

*HER LITERARY TASTE, BUSY, IT IS NOT RAINING RAIN TO ME. By Helena Bingham. Chicago, Illinois Music Co.

†LES CLOCHES ENCHANTEES CANZONETTA, DANSE NORMANDE, ANDANTE RELIGIEUSE, PETITE RHAPSODIE. By Paul Perrier. Published by the Oliver Ditson Co.

‡TWO POEMS FOR A SOLO VOICE, with piano accompaniment. By Clyde Van Nuys Fogel. Published by G. Schirmer, New York. Price, 60 cents each.

NEW DANISH BALLAD SINGER

Holger Birkerod Makes Pleasing Impression at Society Musicale

Dr. and Mrs. Francis Twedell invited their music-loving friends in society to a musicale at their handsome house in Sixty-eighth street, New York, on Tuesday, March 7.

Holger Birkerod, a Danish ballad singer, delighted with his expressive and temperamental interpretation of German ballads by Loewe and Hermann, a Danish ballad by Gade, a Serenade by Ingar Hoegsbro and the "Gloria" by Buzzi Peccia. He has a smooth, rich and powerful baritone voice and showed remarkable histrionic ability in his rendering of "Drei Wanderer" and of the "Zwei Grenadiere" which he was requested to sing as an encore.

Miss Hoegsbro, the pianist-composer, played "Chant sans Paroles," by Sinding, a Waltz by Agathe Backer-Grondahl, a Romance by Merikanto, and a Waltz by Melartin. She displayed excellent technic and good musicianship. Both artists were enthusiastically applauded.

Dr. and Mrs. Twedell entertain delightfully and the affair was a great success. Among those present were Mrs. E. Paladini, the well-known patroness of musical talent; Mr. and Mrs. I. C. Pumpelly, Mr. and Mrs. Thomas Harmer, Mrs. C. Sibley, Mr. and Mrs. Whann, Mr. and Mrs. Calvert, Dr. and Mrs. Shannon, Mr. and Mrs. Travers, Miss Linherr, Mr. and Mrs. Dickey, Dr. and Mrs. W. Travis Gibb, Mr. and Mrs. Louis Bertschmann, Mr. and Mrs. Paul Gerli, Mr. and Mrs. Henry Andrew, Mr. and Mrs. H. Atterbury Smith, Mr. and Mrs. Mariner, J. F. Bills, Rev. and Mrs. Boville, Evelyn Holt, Miss Mairs, Mrs. C. Kingsley, Dr. Rolfe Kingsley, Mrs. Lucius Beers, Miss Beers, Mr. and Mrs. A. Greacen, Mr. Stewart, Miss Stewart, Mrs. Howard Clark and Stephen Yates.

Lazar Samoiloff Sings in New York.

Lazar Samoiloff, the vocal instructor, was heard at a musicale at the Hotel Astor, New York, recently. He sang the "Pagliacci" prologue and an aria from the "Barber of Seville" with great charm, and was obliged to give several encores. Mr. Samoiloff's pupils will be heard in a recital on April 16.

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dence of his admiration for the modern French harmonists, though nowhere in the song is there a measure that is in any way reminiscent.

In the second poem the composer has seen fit to give us a setting in the Æolian mode, one of much atmospheric character and color, but not one of particular note from the standpoint of the beautiful in music. The poem is one of mystic, symbolic tone and it must be acknowledged that the music is fitting.

Both songs will probably be sung by artists who are musical enough to see their worth as true songs and will not be done by dilettanti.

THREE charming songs by Hallett Gilbert have appeared from the press of C. W. Thompson & Co. of Boston. They are "Serenade," "The Rain Drop" and "The Bird," all of them for a medium voice. The "Serenade" is a charming bit of melody, frank in style and still interesting. It is set to a poem by the composer's wife, as is also "The Rain Drop." This latter is an admirable piece of writing in triple time, the accompaniment of eighth notes flowing beautifully in perfect accord with the sentiment of the lines, which are of rare beauty. "The Bird" is a very short song, with delicate arpeggiated chord accompaniment expressing the query "How do the little birdies know when it's time to raise their wings?"

There is also a setting of Sir Walter Scott's poem "Youth," which is a very remarkable miniature. Mr. Gilbert is a composer who studies his poems and his settings are all marked by their appropriate color. His work is in the field of the art song only and in it he is distinctly individual in giving many beautiful touches of beauty to vocal literature. The latter song bears a dedication to Adah Campbell Hussey.

§THREE SONGS: "Serenade," "The Rain Drop," "The Bird," "Youth." By Hallett Gilbert. Published by C. W. Thompson & Co., Boston.

HUSS COMPOSITIONS HEARD

Boris Hambourg Guest of Honor at Interesting Musicale

Mr. and Mrs. Henry Holden Huss tendered a reception to Boris Hambourg, the cellist, at Studio No. 130, Carnegie Hall, on Saturday afternoon, March 4. A large number of interesting people were present and were presented to the virtuoso.

Marion Coursen, a charming young pianist, played the first movement of the Schumann Concerto in A Minor in splendid style. The orchestral accompaniment was well played on a second piano by Florence A. Beckwith. Babetta Huss, a sister of the composer, sang Schumann's "Seit ich ihn gesehen" and "Ich kanns nicht fassen, nicht glauben" with sympathetic interpretation and much beauty of voice.

The remainder of the program was given over to the compositions of Mr. Huss, which began with a performance of a "Valse," op. 20, played by Eleonore Payez in spirited fashion. Mr. Hambourg then played the "Andante Quasi Larghetto" from the cello sonata, which he played at his recital on Thursday. It is one of the finest movements ever written by Mr. Huss and the two artists played it *con amore*. In response to the applause Mr. Huss announced that Mr. Hambourg would play a "Petite Valse" by the "composer of Natoma," which he did with great success. Then followed a setting of Richard Watson Gilder's "Before Sunrise" by Mr. Huss, sung by Franklin Riker, a tenor of considerable ability. Mr. Riker sang effectively.

The closing number brought the composer to the piano as soloist and he gave a Prelude A Flat Major, op. 17, and "To the night," op. 21, attaining success with both numbers.

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The value of the life of a musician who is forty-six years old and who earns \$75 a week is worth \$30,000, according to a decision of the Appellate Division of the Supreme Court of New York returned last week. The verdict was in favor of the widow of Samuel Zucker, who was killed by a Third Avenue car in December, 1898. It was testified to by Victor Herbert and others that the musician was a pianist and violinist of high standing and ability.

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NORDICA IN COLUMBUS

Singer in Superb Form and Audience Welcomes Her Royally

COLUMBUS, O., March 8.—Memorial Hall held one of the largest audiences of the season last Thursday night when Lillian Nordica appeared in song recital. This artist has long been a favorite in this city, but never has she received a warmer welcome. She was in superb form. Her voice rang out with great clarity and, throughout the recital, readily answered every demand made upon it. The singer was programmed for eleven songs, but before the recital was over had given more than twenty.

The program included an aria from "Madama Butterfly," a group of German songs by Cornelius, Schumann, etc. Among her English songs were Cadman's "From the Land of the Sky Blue Water," and Oley Speak's latest song, "To You." The program was brought to a close by a highly colored and dramatic rendition of Schubert's "Erl King," and the audience refused to go without another number, so Nordica gave the "Brünnhilde Cry," from "Die Walküre."

Myron W. Whitney ably assisted in the recital. His manly baritone voice showed to very good advantage, and his interpretative powers made his singing doubly interesting. E. Romaine Simmons provided excellent accompaniments for both artists.

O. S.

HUTCHESON'S RECITAL

Pianist Begins Historical Series in Baltimore

BALTIMORE, March 13.—First of the series of five historical piano recitals was given by Ernest Hutcheson at the Peabody Conservatory Tuesday afternoon. The series will be a complete course in the literature of the piano from the early clavichord writers to Liszt. The opening recital was confined to the early writers and embraced compositions of Loeillet, Couperin, Rameau, Handel, Daquin, Scarlatti and Bach. Mr. Hutcheson made explanatory comments on the various compositions and the composers. The program follows:

Domenico Scarlatti—1687-1757—Five Sonatas, A major, D minor, edited by Emmanuel Wad; E. major (Capriccio), E. minor (Pastorale), F. minor, edited by Carl Taussig; Johann Sebastian Bach—1685-1750—Italian Concerto, Four Preludes and Fugues from the "Well-tempered Clavichord," Partita in B flat and Chromatic Fantasia and Fugue; Jean Baptiste Loeillet—1600-1728—Signe, edited by MacDowell; Francois Couperin—1668-1733—"Les petits moulins à vent," "Le bavolet flottant"; Jean Philippe Rameau—1683-1764—Tambourin; Georg Friedrich Handel—1685-1759—Aria con variazione (The Harmonious Blacksmith); Louis Claude Daquin—1694-1772—"Le Coucou."

W. J. R.

A new book on Liszt in anticipation of the Abbé's centenary this year, is being written by Arthur Hervey.

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GRELL'S MASS AGAIN SUNG IN NEW YORK

Sixteen Soloists Required to Present Intricate Work with Oratorio Society

Grell's solemn mass was sung for the first time since 1894 by the Oratorio Society in Carnegie Hall on Friday evening of last week, having been postponed from last December. In spite of the unfamiliarity of the work and in spite of the fact that it enlisted the services of sixteen excellent soloists in addition to the chorus there was no irruption of music lovers to welcome the occasion and the audience was very small. It can scarcely be said that the society distinguished itself by any particularly unwonted and gratifying disclosure of vocal charms. The tone of the choristers was, as usual, hard and dry, and there were few attempts at shadings or refinements of any sort. They sang out loudly in the climactic episodes, but such a matter as a real pianissimo was never even faintly approximated. It should be said, however, that the difficulties involved in the correct delivery of the contrapuntal intricacies of the score were surmounted with success.

The soloists were Laura Combs, Edith Chapman Gould, Grace Northrup, Elizabeth Dodge, Nevada Van der Veer, Cara Sapin, Evelyn Fogg, Lilla Robeson, Frederick Gunster, William Wheeler, John Young, C. R. Hargreaves, George Fleming, E. A. Jahn, W. Worthington and Overton Moyle. Inasmuch as none of them had any opportunity for solo work whatsoever it is difficult to place the full measure of credit where it is due.

It may be said, however, that the difficult polyphonic ensembles in which each of the voices is a melodic entity were sung with beauty of tone, almost constant accuracy of intonation and rhythmic precision—a difficult matter in a work of this kind—of a high order. There was a good deal of applause for these singers during the evening.

The mass owes its origin indirectly to the desire of an obscure eighteenth century German to astonish the world by his ability to compose with success a work in sixteen parts. This individual, Karl Fasch, became president of the Berlin Singakademie, which was the first organization successfully to render his ambitious work. Eduard Grell, upon succeeding Fasch to the presidency, deemed himself in duty bound to emulate his master's contrapuntal experiments and the present mass was the result. It is undoubtedly interesting from the standpoint of its elaborate polyphony and

also from the fact that it is less dry and unmelodic than most works of such a nature. Nevertheless there is much sameness of character to this music with the result that it palls long before the end is reached.

H. F. P.

LUCREZIA BORI TO
SING NEXT SEASON
AT METROPOLITAN



Lucrezia Bori, Soprano, Who Has Earned Many Laurels Abroad and Who Has Been Engaged for Next Season at the Metropolitan

Lucrezia Bori, the brilliant young soprano who has appeared with such marked success this Winter at the Scala in Milan, has been engaged for the next season at the Metropolitan Opera House. Miss Bori, whom the Italian papers call "dilettable," is only twenty-four years old, but has already an enviable record to her credit. Last year she sang during the Italian season at the Châtelet in Paris with Caruso in "Tosca," under the baton of Toscanini, and this Winter has earned new laurels in Milan, where she sang both in Strauss's "Rosenkavalier" and in Cimarosa's "Matrimonio segreto." For next Summer she is engaged to sing at the opera in Buenos Ayres.

R. E. Johnston Entertains for A. C. Blumenthal, of San Francisco

Mr. and Mrs. R. E. Johnston gave a small party at their home on Riverside Drive to their friend, A. C. Blumenthal of San Francisco, on March 8. Among those invited to meet Mr. Blumenthal, who is at present stopping at the Hotel Knickerbocker, were Mme. Rita Fornia, Lilla Ormond, Arturo Tibaldi, Alexander Heineemann, Mr. and Mrs. Howard Brockway, John Mandelbrod, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Louise Runkle, E. P. Warner of Chicago, James Labay, Lulu Breid, and many others. The music began with Beethoven, Mozart, Wagner, etc.; but during the small hours of the morning it has been said by the neighbors that music emanated from Mr. Johnston's home which sounded very much like ragtime.

In the recent first performance of "Tristan and Isolde" in the Hungarian tongue at Budapest the *Tristan* was Georg Anthes, who has been heard at the Metropolitan.

HAMLIN SOLOIST AS SPIERING CONDUCTS

Two Chicagoans in Full Sway at Concert of Philharmonic Society

George Hamlin, tenor, was the soloist, and Theodore Spiering was the conductor at the concert of the Philharmonic Society of New York at Carnegie Hall, on Tuesday evening, March 7. The program was as follows:

Weber, Overture, "Der Freischütz"; Schillings, Introduction to Act III, "Der Pfeifertag"; Schubert, Symphony in B Minor (unfinished); Strauss, Songs, (a) "Verführung," op. 33, No. 1; (b) "Freundliche Vision," op. 48, No. 1; (c) "Heimliche Aufforderung," op. 27, No. 3; Glazounov, "Le Printemps"; Strauss, "Tod und Verklärung."

Concertmaster Spiering again demonstrated his abilities as a conductor by the spirited and well-balanced readings of the various works. The "Freischütz" was played with warmth and dramatic feeling. Considerable interest was manifested in the work by Schillings which constitutes the introduction to the third act of his opera "Der Pfeifertag," and which has the subtitle: "The Minstrel's Weal and Woe."

It represents the lamentation over the supposedly dead minstrel Velten Stachen, which changes to jubilation in the thought of his great deeds and high mission. It is a rich score, made with an excellent understanding of the instruments and is remarkably free from the influence of Wagner, of whom the composer was, in his earlier years, a great devotee. It is also less difficult to grasp at a first hearing than the works of Hans Pfitzner, that other modern German who has made about equal strides toward fame.

The present work is quite melodious without, however, presenting melodies of great breadth or distinction, and, in part, is a little bombastic and lacking in power of authentic conception. It is impressive without being greatly gripping.

Conductor Spiering won great favor with the audience for his interpretation of the Schubert Symphony, which he took as fast as the law allows, gaining by this something of freshness, but losing a little of the ethereal serenity of the second movement. He was made to acknowledge the applause twice after the first movement and three times at the close of the symphony.

George Hamlin was in particularly fine voice and showed himself capable of achieving a lyrical abandon quite beyond the usual serenity of his manner. The rich score of "Verführung" seethes with the mists of emotion and formed a glowing background for the singer's deeply felt interpretation. Mr. Hamlin voiced sympathetically the peaceful spirit of "Freundliche Vision" and sang the "Heimliche Aufforderung" with great breadth, power and dramatic spirit. His enunciation was excellent. The audience responded enthusiastically to his performance.

The Glazounov work has nothing particularly new to say and is a sort of *Waldweben*. It is fresh and poetic in feeling, being not unlike Grieg at moments, and being interspersed with bird songs.

Mr. Spiering won much approval for his convincing and uplifting performance of the Strauss tone poem.

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STRANGE EXPERIENCES IN THE CONCERT ROOM

THE sensation recently created in a Berlin concert room, when Dr. Richard Strauss, who was conducting, turned and rebuked some members of the audience for their lack of consideration in leaving in the middle of a work, serves to recall to London *Tit-Bits* not a few previous "incidents" of one sort and another which have entertained concert audiences during recent years.

Many Londoners will recall, for instance, a remarkable affair which caused no little sensation at Steinway Hall a few years ago. Some practical jokers desired to take a rise out of a well-known singer, and for this purpose they dressed up a wax figure to resemble him as closely as possible, and then, assisted by the arrangements of the building, thrust this effigy on the platform in full view of the audience while the vocalist in question was actually singing. Naturally the audience was dumfounded for the moment, as also was the victim of this "joke," which was, in reality, an outrage. Quickly recovering himself, however, he addressed a dignified sentence expressive of his amazement at the occurrence to the audience, and then left the platform, after which the offending figure was removed by the attendants. This was certainly an occurrence of a very unusual kind.

A personal incident of another order occurred in a London concert room more recently. This was in March, 1905, at which time, it may be recalled, a great revivalist mission was being held in London. The scene was St. George's Hall, and the occasion an afternoon ballad concert, at which it had been arranged that a well-known society entertainer would provide a "humorous interlude." When, however, the artist appeared he startled the audience by announcing that, as he had been "converted to God through the agency of the mission at the Albert Hall," he did not feel inclined to proceed with the task of amusing people, and therefore begged to be excused. Whereupon he left the platform, never to return to the stage again.

The modern practice which requires all instrumental soloists to play from memory has been responsible not infrequently for trying occurrences. The late Henry Holmes, formerly well known as a violinist, once figured in a painful incident of this kind. He was playing in a concerto of

Spohr at a Philharmonic concert some years ago, when, on reaching the cadenza in the last movement, his memory completely failed him, and, coming to a sudden stop, he ran right off the platform—leaving conductor and orchestra to finish the work as well as they could without him.

W. Matthews, a famous amateur flautist of an earlier generation, had an unpleasant experience of a somewhat different kind. He was playing a solo at one of the Leslie Choir concerts in the old St. James's Hall, when it was noticed that his tone seemed to be getting weaker and weaker, till eventually not a note would come, and he had to leave the platform. Temporary paralysis of the lips, induced by extreme nervousness, was understood to have been the cause of his breakdown.

Mme. Melba was once the victim of a rather disconcerting experience in her native Australia. After singing one of her famous songs she had returned to the platform, and was about to sing again when a loud voice was heard: "Keep perfectly still a moment; I am going to take a flashlight photograph." Melba had evidently not been apprised of this part of the program, for she was clearly taken aback, but, like the laughing audience, she bowed to the inevitable and the photographer got his picture.

An incident which occurred at one of Paderewski's recitals not long ago caused some little talk. The famous pianist, as everyone knows, is greatly admired by the ladies, and on this particular occasion some of his more ardent feminine worshippers arranged for the presentation to him of a laurel wreath, a little boy being deputed to offer the tribute. The result, however, was disconcerting, for Paderewski declined to accept the gift, and, ignoring the boy completely, walked right off the platform. Afterward it was explained that he disliked such compliments.

Another eminent pianist who holds similar views is M. Godowsky—as was revealed by a little occurrence at one of his recitals at the Bechstein Hall last year. At the conclusion of one of the items in the program an attendant walked up to the platform and handed up a large bouquet of magnificent roses. Godowsky, however, bluntly refused the gift, remarking caustically in explanation, "I am not a ballet dancer."

RECITAL BY ROGERS

Providence Audience Admires Baritone's
Voice and Art

PROVIDENCE, March 13.—A song recital was given Wednesday morning at Fröbel Hall by Francis Rogers, baritone, of New York, the musical being under the auspices of the Chaminade Club, of which Mrs. Lucy H. Miller is president. Mr. Rogers is a singer of wide versatility, his numbers ranging from the grave to the gay, and in each instance being sung in a way to delight his hearers and necessitate encores. He possesses a pure baritone voice of great range and flexibility and of wonderful sweetness of tone. His program follows:

"Come and Trip It," "Ombra mai fu" (from "Xerxes"), Handel; "Lungi dal caro Bene," Sarti; "Cattle Song," old French; "Rondel de l'Adieu," De Lara; "Malia," Tosti; "Der Wanderer," Hark; "Hark, the Lark," Schubert; "Gestillte Sehnsucht," Ries; "Ach, die Qualen," Paderewski; "Now That Thou Leavest Me Alone," Tchaikovsky; "In the Time of Roses," Reichardt; "Invictus" (W. E. Henley); Bruno Huhm; "Seal Lullaby" (Kipling); R. W. Atkinson; "In a Garden," C. B. Hawley; "O White's the Moon," MacCunn; "The Foggy Dew," "The Red-Haired Girl," songs of the Irish Harpers (arranged by C. M. Fox); "Trottin' to the Fair," Irish ditty; "Young Tom of Devon," K. Russell.

Gene Ware, organist at Brown University, played the piano accompaniments with his usual excellent taste. G. F. H.

Wagnerian Lecture in Omaha

OMAHA, NEB., March 10.—A masterly lecture was given by Thomas J. Kelly on Tuesday morning before the Tuesday Morning Musical Club, and it is a regrettable fact that it was not available to all music students and music lovers. Mr. Kelly had as his theme, "Tristan und Isolde." He had the beautiful organ at the residence of Mrs. George A. Joslyn, on which to illustrate it, and last, but not least, he brought to his task a thorough understanding of his subject and a deep insight into the music, poetry and philosophy of Richard Wagner. E. L. W.

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WORCESTER, MASS., March 10.—The fifth and last of the series of Ellis concerts, which have been the feature of the musical life of the city during the past season, was given on Tuesday night by the Boston Symphony Orchestra with Mrs. Corinne Rider Kelsey as soloist. Mrs. Kelsey, whose frequent appearances here have made her many friends, was enthusiastically applauded when she came forward to sing. Her first selection was the di. . . scena and aria, "Ah Perfido," by Beethoven, which she sang with much dramatic power and absolute correctness. Her second selection was the Mozart "Voi che sapete," which she sang with great simplicity yet with the passionate fervor of the young page, *Cherubino*. The orchestral part of the program included the Brahms Academic Festival Overture, Tchaikovsky's "Nut Cracker" suite, Wagner's Prelude and Liebestod from "Tristan and Isolde," the "Siegfried Idyll" and "Tannhäuser" Overture. M. E. E.

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Hans Kronold, the celebrated 'cellist, who can point with pride to the fact that he is a self-made man and that he has the good will of and is held in high esteem by all the New York critics, is closing a very busy and successful season.

The verdict of his last concert shows that the critics all agree—which is a rare thing—in praising the volume and smoothness of his rich tone, his fine musicianship and the temperament he displays in his interpretation.

Mr. Kronold, though constantly in demand, found time to volunteer his services for an entertainment to aid the Lebanon Hospital, under the auspices of the Young Folks' Auxiliary in the new ballroom of the Hotel Astor last Saturday night.

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KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

Nicholas Rimsky-Korsakoff Essentially Different from Tschaikowsky in Musical Significance—He Loved the Fanciful Rather than the Sombre—The Scheherezade His Most Representative Work

[Editor's Note.—In Mr. Farwell's first article on this subject, published in *MUSICAL AMERICA* November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In following subsequent installments he gives specific information as to the works available in the task of gaining familiarity with the distinctive schools of music.]

By ARTHUR FARWELL

NICHOLAS RIMSKY-KORSAKOFF, who was born four years after Tschaikowsky, is as much a product of the Russia of his day as was the composer of the "Pathetic" Symphony. In view, however, of the extraordinary difference between himself and Tschaikowsky, one has to probe rather deeply to discover how it is that a single national circumstance and national need could have given rise to two artistic personalities so different from each other.

Individuality, which accounts for so many things unaccounted for by artistic circumstances and evolution, provides the key of the explanation. In a sense Rimsky-Korsakoff stands in a relation to Tschaikowsky somewhat similar to that in which Schubert stood to Beethoven. Schubert has been whimsically called "Beethoven's wife." If Tschaikowsky presented the overmastering passions of man, of his alternating exaltations and despairs, from the Russian standpoint, Rimsky-Korsakoff has given to the world the gentler and more delicately fanciful aspects of the Russian mind.

The difference may be, in part, accounted for by the fact that Tschaikowsky, starting from a deep sympathy for his own people, looked westward into the modern European world of aspirations and problems, while Rimsky-Korsakoff, starting from the same point, looked eastward to the mystical legends and lore of far Cathay.

Avoided the World Struggle in His Music

The lives of these two men are like two divergent branches from the same stem. Tschaikowsky knit the world struggle into the best and greatest of his art; Rimsky-Korsakoff avoided it from first to last, and made his work the receptacle of dreams and fancies, touching modern life at no point, and arising either from the ancient imaginings of the Russian folk, or from the sunlit and iridescent vistas of the Orient. It is, perhaps, his love of legend and fairy tale, more than anything else, which accounts for the entire nature of his art. Despite the fact that he chose the art of tone, his imagination is visual rather than purely musical. He stands as a mediator between the teeming scenes and vistas of fairyland, and the modern musical sense. His desire seems to have been to turn these scenes over, one after the other, into the language of tone. He was gifted with the visualizing capacity of a Robert Louis Stevenson. Seriously as he took his art in a technical sense, its constructive elements and possibilities were never allowed to intrude greatly upon his artistic vision.

In the middle of his life, prompted by an artistic conscience which led him to feel that he was, perhaps, only playing with his art, he engaged in a serious study of fugue, and it is very likely that by this course he enhanced his technical powers. Excellent a craftsman as Rimsky-Korsakoff was, it is quite certain that the world will go to

him, however, not for architectonics, but for fairy-tales in tone. Rimsky-Korsakoff's boyish imaginings persisted to the end; like Peter Pan, he never grew up. He may tell of the romantic love of a fairy-tale prince, but he never breaks with egoistic passion the shimmering soap-bubbles of imagination.

is conspicuous by its absence from his works, a fact which constitutes one of its most striking characteristics.

The composer was called a "sun-worshiper," because of the constant recurrence in his works of the ancient Russian sun legends. His fondness for de-

beauty illumines the night and frightens away the sun by day; of squirrels in magic gardens cracking nuts of gold and taking out the kernels of emeralds.

An Orientalism of Melody

In keeping with these Oriental imaginings, he often brings to bear an Orientalism of melody. This he has not pushed to the exotic lengths of some of his successors, although he cannot be relieved from the charge of having sometimes employed it to such an extent as to separate his music somewhat from western sympathies.

His orchestration is always of the most fanciful nature, and he makes much use of the usual, as well as the more unusual instruments of percussion and rhythm. The composer's first musical impressions were gained from a band of four Jewish musicians employed upon the family estate, whose instruments were two violins, cymbals and tambourine. It is thus likely that the composer's first musical impressions were qualified by both Orientalism and strong rhythm.

Everything considered, Rimsky-Korsakoff comes before us more interestingly as a unique musical personality than as a prophet of musical art or a phenomenon of evolution.

Early Sympathies with Schumann and Chopin

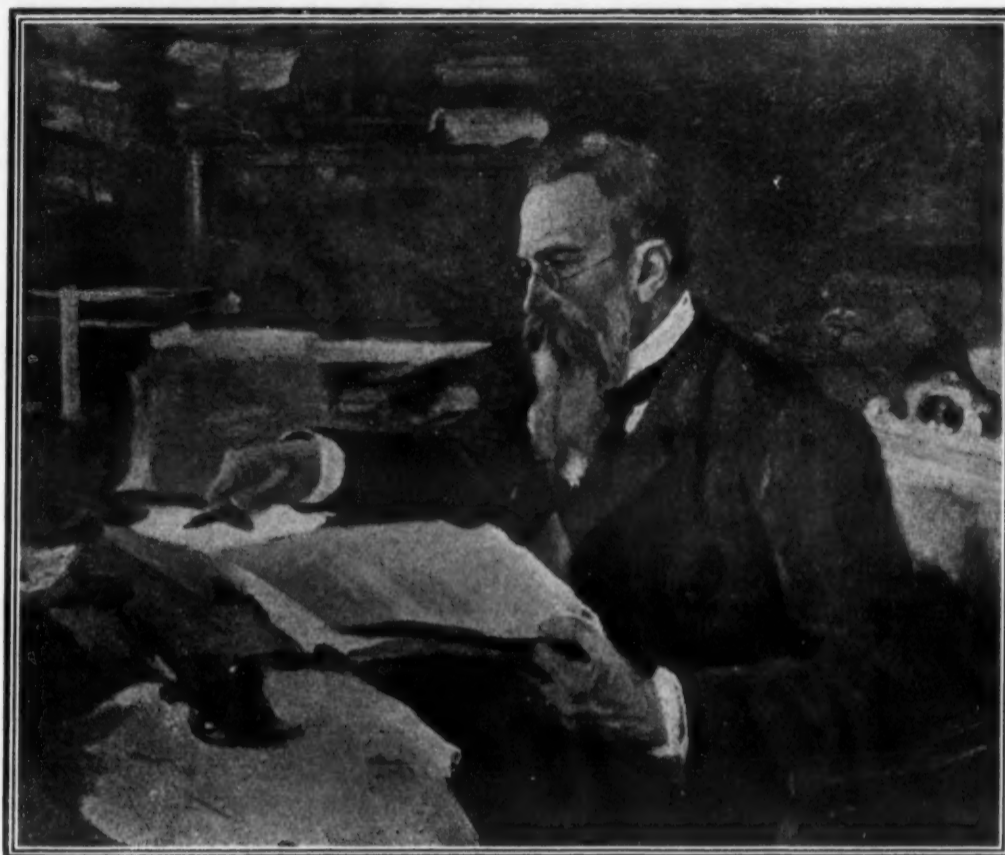
There is ample means of approaching Rimsky-Korsakoff through the piano, though not always with equal profit. His early works seem to show strong sympathies with Schumann and Chopin.

Opus 11 consists of four pieces for the piano. Of these No. 1, an Impromptu, is a suave little work, flowing in its melodic motion, and neatly wrought. No. 2 is a Novellette, as Schumannesque in character as in name. No. 4 is a study in sixths, in D Flat, melodious and of the Chopin genre. There is not a note in these works that spells Russianism.

A little Romance, Opus 15, No. 2, is a fragrant fancy, filmy and moonbeamy in texture, its subtle harmonic effects being very simply managed. Every amateur of the piano can easily play, and should know, this charming little work, which reminds one slightly of Schumann's "Warum."

Opus 16 consists of six variations for piano upon the notes corresponding to the letters B-A-C-H, that is, B-flat, A, C, B, natural. These are, Valse Intermezzo, Scherzo, Nocturne, Prelude, and Fugue. While being neither strikingly Russian, nor having any bearing upon the composer's eventual sympathies as to musical subject matter, these little works will prove very interesting to pianists in that they present the combination of so studious a thematic

[Continued on next page]



The Late Nicholas Rimsky-Korsakoff, One of the Most Interesting Musical Personalities of Modern Russia

tion and sentiment. His climaxes are climaxes of motion rather than of emotion.

Wrote a Symphony as a Midshipman

His idiosyncrasies of imagination were probably fed by the experiences of his early life. As a midshipman he made a cruise of three years, during which time he wrote a symphony. It was probably the early impressions gained during this experience that bred in him the undying love of the sea that reveals itself continually in his works. Pictures of the sea were to him what tales of the sea were to Stevenson. Never will the swashing and sonorous heaving of waves and the distances over dream-colored waters be painted in tone with a greater sympathy than he has revealed in his "Scheherezade."

If folksongs incline to express the sorrows and deeper shades of a people's life, folk tales incline to present the more vivid and brilliant phases of popular imagination. It is quite possible that Rimsky-Korsakoff, with his intense literary sympathies, was more impressed with the folk tale than the folksong of Russia. At all events, it is true that either this fact, or the composer's natural optimism, or a combination of both, led him to depict the brighter side of the fancies and imaginings of his race. The proverbial Russian gloom

picting scenes from fairy-tale and legend naturally inclined him to a programmatic tendency in his music. His loyalty to a poetic expression of the scenes which he desired to depict was greater than his love of the musical development of themes as such.

His workmanship is always of the most perfect and exquisite sort, but his belated study of counterpoint appears to have been a mere reaction of the artistic conscience, and not an indication that thematic evolution was to become fundamental in his art.

Rimsky-Korsakoff clung always to an idealistic tendency, as opposed to the "declamatory and naturalistic style of Dargomizsky and Moussorgsky." He speaks always of far away imaginative things—of opalescent seas; of princesses whose

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Personal Address, 180 Claremont Avenue Phone Morningside 4773**KEEPING IN TOUCH WITH WORLD'S
MUSICAL GROWTH THROUGH THE PIANO**

[Continued from page 25.]

working out, with so charming a fancy. The theme is used in many ways, in the bass, in the melody, in the middle parts, and in diminution and extension.

The Symphonic Suite, "Scheherezade," Opus 35, and which is arranged both as a piano solo and for four hands, takes one at once to the heart of Rimsky-Korsakoff's musical nature. It is derived from the "Arabian Nights," and its program tells how the Sultan, Schahriar, persuaded of the falsity and infidelity of women, killed each of his brides after the first night, but how Scheherezade, through her prodigious knowledge of tales, stimulated his curiosity for one thousand and one nights, whereupon the Sultan finally abandoned altogether his murderous intention. The program tells us that the Sultana, in telling these tales, drew upon the verses of the poets, and upon popular folk songs, and interpolated tales within tales. The composer presumably states the latter fact as an indication that he has done something similar in his music, and, in fact, the music abounds in melodies that bear internal evidence of folk origin, and these melodies are used freely in various connections throughout the four movements.

The Famous Scheherezade

The first movement presents the remarkable picture of the sea to which reference has already been made. All the pettinesses of civilization are swept out of existence with the first phrases, and one is carried into the realm of sweeping winds and the shock of waters. Before this is carried far there is some interpolative prelude of an Oriental nature, which seems to indicate the personality of Scheherzade.

The second and fourth movements are also introduced by the same theme, which is used as well in the working out of the movements. The second movement has a theme of legendary character, peculiarly Oriental and quite irresistible and unforgettable in its quaintness, and its unusual rhythmic idiom. A passage composed of curious antiphonal trumpet calls in remote tonalities forms a large and important part of the working out of the movement which eventually returns to the first theme.

The third movement is in the nature of a pastoral, in the traditional six-eighths measure of such compositions. The melody, together with its harmony, is of melting and dreamlike beauty and not without Oriental tints. The theme is varied with much fancy, and is occasionally interrupted by curious sweeping clarinet cadenzas.

The fourth movement, after its preluding bars, starts out with a variant of the first theme of the first movement. It contains much of the material in the third movement, and returns eventually to the original sea picture. The piano solo arrangement is well made, but the four hand

arrangement will prove more satisfactory.

It is not without significance that the "Scheherezade" has throughout Europe and America become the most popular of Rimsky-Korsakoff's orchestral works. It is representative of him in a manner so complete and intimate, and is, withal, so highly individual and beautiful a work, that it has quickly won its way with orchestral conductors and music lovers, and stands to the world as a sufficient symbol of its composer.

There may be had for piano solo fragments of the Fairy Opera-Ballet, "Mlada." Of these the "Introduction" is rather charming, though slight, and the "Lithuanian Dance" is an excellent and quite simple study in barbaric folk-dance music of a Slavic character.

The Mazourka, "Redowa," and "Danse Indienne," from the same work, are both interesting, and, like the other fragments from "Mlada" are representative of the strong rhythmic sense of the composer.

Kleinecke has made a two-hand arrangement, a "Fantasie Facile," of the orchestral suite from the opera "Tsar Saltana," based upon a fairy tale from Pushkin, in which the aforementioned squirrel and princess are characters.

In Four-hand Arrangements

In four-hand arrangement there may be had the First Symphony, in E-Minor; the second, entitled "Antar," and the third in C, as well as the Tableau Musical, "Sadko." There are also for four hands four Tableaux Musical from the opera "Le Coq d'Or," and an orchestral "Conte Féerique," opus 29, after Pushkin, who stimulated the composer to so much of his musical thought.

For four hands there is also an arrangement of a suite from the opera "Pan-Voyevoda," Opus 59, consisting of: 1, Introduction; 2, Krakowiak; 3, Nocturne (Au Claire de lune); 4, Mazourka; 5, Polonaise. This contains much that is highly fanciful, and is written in the composer's best vein. Like most of Rimsky-Korsakoff's work it contains nothing to startle greatly the harmonic sense. Rimsky-Korsakoff is always fresh, crisp, and colorful as a harmonist, but is not revolutionary. He is essentially a melodist and colorist.

"Die Nacht für dem Christfeste," a legendary opera upon a text by Gogol, also provides an elaborate suite, the four-hand piano arrangement occupying sixty-seven pages. This is a treasure house of melodic and rhythmic fancies.

Grove's dictionary gives a complete list of the composer's works, but enough of these existing in arrangements for piano have been indicated to provide the amateur pianist with the means of gaining an extensive knowledge of one of the most delightful, although not one of the deepest, of Russian composers.

(To be continued)

Mrs. Kendall Banning in Recital for Society

A joint recital by Mrs. Hardin Burnley, impersonator, of Richmond, Va., and Mrs. Kendall Banning, contralto, of New York, filled the grand ballroom of the Plaza Hotel to its capacity on the evening of March 7. The musical part of the program included two series of songs by Mrs. Banning, accompanied on the piano by Mr. Rechlin. They comprised "Lenz," by Hil-dach; "Schlafliedchen," by Hans Hermann; "Meine Liebe ist Grün," by Brahms; "La Maison Grise," by Messager; "From the Land of the Sky-Blue Water," by Cadman, and "The Danza," by Chadwick. Mrs. Banning has seldom been heard to better advantage; the rich natural contralto quality of her voice was particularly effective in her last number and in the old air, "Believe Me If All Those Endearing Young Charms," which she was forced to sing as an encore. The audience, which was made up of many of the social leaders of New York, was exceptionally responsive. Among the patronesses were Mrs. Stuyvesant Fish, Miss Florence Gildersleeve, Mrs. John H. Flagler, Mrs. Roger Williams, Mrs. Melbert B. Cary, Mrs. Chas. L. Sicard, Mrs. Will Harben and Mrs. O. J. Smith.

Ernst von Dohnanyi, the Hungarian pianist, and E. E. Taubert, the Berlin critic and composer, were decorated with the Order of the Red Eagle in the fourth class recently in Berlin.

Matja von Niessen-Stone Sings at Society Reception.

Matja von Niessen-Stone, contralto of the Metropolitan Opera House, sang and David Smith played the violin at a musical reception given on Thursday afternoon March 9, in the Bryant Building, No. 80 West Fortieth street, New York, by Francesco P. Finocchiaro. There was a large society attendance, and Mme. von Niessen-Stone, who sang with rare beauty of tone and expression, was applauded with great warmth.

Claude Warford's Pupils in Recital

Madeline Heyder, a sixteen-year-old piano pupil of Claude Warford, gave her fourth annual piano recital in her home town, Newton, N. J., recently, to a capacity house. She was assisted by two of Mr. Warford's vocal students, F. Elizabeth Day, soprano, who sang "Dich, Theure halle" from "Tannhäuser," and Malcolm Macgrath, baritone. Mr. Warford sang a duet with the latter and "Che gelida manina" from "La Bohème." Miss Heyder's program numbers included Schumann's Carnival, Schloer's Etude, op. 1 No. 2, a group of compositions by Chopin, Debussy's "Garden in the Rain," and the second Hungarian Rhapsodie of Liszt.

Frederick Gunster, tenor, has been engaged to sing *Elijah* at the concert of the New York Oratorio Society at Carnegie Hall, on March 29. He has also been engaged for the Paterson festival in May.

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RECOLLECTIONS OF ADELINA PATTI

How the Great Prima Donna Received \$8,300 for Singing Two Arias and an Encore in Philadelphia—Her Reply to a Minstrel Magnate Who Objected to Her Terms

By ROBERT GRAU

ONLY a few steps from where I now reside in the suburban city of Mount Vernon, Adelina Patti spent several of her childhood years, and one can hear many little stories of those days, though I should not feel justified in retailing them as absolutely veracious, but that the great diva was an unusually precocious child, there is evidence in plenty.

In those days "little Addie Barilli," as she was then called, sang in the churches and studied under her father. There were two sisters besides Addie—Carlotta, who afterward became famous in concert, though her lameness prevented her from achieving great operatic fame aside from her crowning triumph in "The Magic Flute," has now passed away, while Amalia, the youngest sister, who became the wife of impresario Maurice Strakosch, still lives in Paris at the home of her son Robert Strakosch, who has been to America several times in a business capacity and is now an impresario in the French capital. Carlotta Patti was three years older than Adelina; she was born in 1840, while Adelina came into being in Madrid in 1843.

In 1859 Adelina Patti made her real debut at the Academy of Music under the management of Max Maretzek and Bernard Ullmann, though she had sung in concert at Trippler Hall years before, Patti did not reach great heights in her own country until a quarter of a century after her operatic debut at the academy, and it was that length of time which had elapsed before American audiences were enabled to welcome her as a matured grand opera celebrity.

In Europe the diva had been, for a full decade, the undisputed queen of song, before American audiences were permitted to hear her, and even when this event did materialize at Steinway Hall in 1881 the circumstances attending her return were such as to cast a gloom over what should have been the greatest musical achievement of that period. Patti had demanded \$4,000 a night, and none of the impresarios was willing to grant her that honorarium, so she came hither under her own management and made the glaring error of impos-

ing a scale of prices for her concerts, which were resented by this public (the charge for seats ranging from \$2 to \$10), and even at the opening concert, the big hall in East Fourteenth Street was not one-third full, and many seats were given away to make even this state of affairs possible.

Patti was enraged at the seeming indif-



Adelina Patti and the Baron Cederstrom

ference to her fame and artistry, and threatened to depart for Europe, but wiser counsels intervened, with the result that Henry E. Abbey, then in the height of his spectacular career, engaged her at a stipulated sum of \$4,000 per concert, and cutting the prices in half, found an immediate response from the public.

From that day Patti had never sung for less than \$4,000 a night, and on her last tour in 1904, despite that she was no longer able to conjure with her voice as of old, she received the most extraordinary terms ever paid to any artist in the world's history, the contract having been made with the writer of this paper, and called for

sixty concerts, for each of which the diva was to receive \$5,000 a night and 50 per cent. of the gross receipts in excess of \$7,500 taken at the box office, in addition to all expenses for herself and party of five, as well as a private car for her sole use during the tournee.

On the night of November 9, 1904, at the Academy of Music, Philadelphia, Patti sang to an audience representing \$13,800, and of this sum she received for singing two simple arias and one encore the unheard of and princely honorarium of \$8,300, this being on record as the largest amount ever accorded to any artist in the world's history, and on no less than a dozen other occasions on this same tournee this remarkable woman, then in the sixty-third year of her life, and after her unexampled career had passed the half century mark, received for her share in excess of \$6,500 per concert.

As an evidence of Adelina's love of lucre the writer recalls that just before sailing for America for this, her "last farewell," some one in Liverpool offered her a paltry \$2,000 for a concert; in order that she could fulfill this engagement, it would have been necessary for her to arrive in America but forty-eight hours before her opening concert at Carnegie Hall on November 2, 1904. The writer implored her to forego the Liverpool concert in view of the extraordinary terms she was accorded, and not risk so close a connection between her arrival and her opening night in this country. But Patti declined, and she paid the penalty from an artistic point of view (for financially she was as always in an impregnable position) by appearing before 3,000 persons who had paid fabulous prices for their seats, in distinctly bad form, hoarse and tired, with the result that her American tour, which had bid fair to break all records from a financial standpoint, was greatly endangered. And this too was the same Patti who two decades ago and even ten years before would cause Mapleson, Abbey or Maurice Grau to dismiss an audience repeatedly, if she were the least bit hoarse.

The writer has said it was the same Patti, but it would be well to qualify in that the Baroness Cederstrom of 1904 was here for revenue only, as compared with the artistic Patti of the dear old Academy of Music days.

Patti once was waited upon at her hotel by a famous minstrel magnate, Colonel J. H. Haverly, whose ambition had been aroused to secure the diva for a concert tour under his direction, and the purpose of his visit was to endeavor to conclude a contract. Madame received him most graciously and the two began discussing the details, when the following conversation developed:

"May I ask your terms for fifty nights, Mme. Patti?" asked Haverly.

"For concert or for opera?" asked the diva.

"For concert," replied Haverly.

"Four thousand a night, or \$200,000 for fifty nights, one-half to be deposited on signing the contract," was Patti's deliberate response.

Haverly tried to appear composed, but it was too much of an effort.

"Two hundred thousand for fifty nights! Heavens! Madame, that is just four times as much as we pay our President of the United States!" he cried.

"Well!" answered the divine one, "why don't you get the President to sing for you?"

Haverly fled.

Comic Opera by d'Albert Soon to Have Premiere

BERLIN, March 11.—A comic opera by Eugen d'Albert, composer of "Tiefland," is soon to have its first performance. It is called "Die Verschenkte Frau" ("The Woman Who Was Given Away") and the librettist is Rudolf Lothar, of Berlin, who also wrote the libretto of "Tiefland."



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OPPORTUNITY IN OPERA CAME THROUGH CHANCE

Accidental Meeting Made Marie Cavan Member of Chicago Company and Opened Door to Success

Had it not chanced last Summer when she was traveling from Paris to Munich with Mme. Mariska Aldrich that Marie Cavan happened to take the same train that



Marie Cavan, Soprano, of Chicago Opera Company

Andreas Dippel, general director of the Chicago Opera Company was traveling on, she might not now be a member of that company with the record of a season's success behind her. In conversation with Mme. Aldrich, Mr. Dippel inquired about her companion with the result that he requested Miss Cavan to sing for him when they arrived in Munich. This trial so pleased the manager that he asked the young soprano to sing before a small audience at Carlsbad. To Miss Cavan's demurrer that she had not mastered enough rôles to venture into grand opera, Mr. Dippel replied that that was a secondary consideration to the question of voice. At Carlsbad, Miss Cavan's audience included Cleofonte Campanini and several prominent singers in addition to Mr. Dippel and all were so enthusiastic over her work that her name was affixed to a contract the same day.

Miss Cavan studied for three months last Summer under Charles W. Clark in Paris and previously worked with Rose Marie Heilig and Harriet Ware, the composer. She is a New York girl, only twenty-one years old, and received her first training but a little more than two years ago as soprano in the choir of Trinity Methodist Church in New York. She is exceedingly fine looking and of winning personality.

Americans Engaged for Berlin Premiere of Leoncavallo's "Maia"

BERLIN, March 11.—Three Americans will be in the cast when Leoncavallo's latest opera, "Maia," has its first Berlin production at the Royal Opera within the next week or two. The three are Francis Maclean, tenor; Putnam Griswold, baritone, and Lucy Gates, soprano.

New York Recital of Minna Kaufmann

Mme. Minna Kaufmann will give a recital in Mendelssohn Hall, New York, on the evening of March 29. Her program includes songs by Schumann, Schubert, Wolf, Mozart, Franz, La Forge, Spross, Ware. Mme. Kaufmann has had a very busy season.

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SOME PHASES OF CONDUCTING A CENTURY AGO

NOT long since, the present writer witnessed a rehearsal of the Boston Symphony Orchestra under Conductor Fiedler, in an obscure corner of Symphony Hall, says H. J. Storer in *The Musician*. This event coming as it did soon after reading some characteristic facts as to Weber's last visit to London, suggested a few comparisons between the routine of conducting as it was in the early 20's and later, with the methods in vogue at the present day. Differences there are truly, and, to use a trite but useful phrase, "There's a reason." In one sense the position of an orchestral conductor is the same as it was a century ago; he is supreme in all matters of performance. But in the old days he used neither platform, desk nor baton; he directed from his seat at a piano, in much the same manner as directors of church choirs do at rehearsal or church performance substituting the organ for the piano in the latter instance.

With full score before him, the conductor would sit, and direct a rehearsal, filling in such parts as might be necessary, on the pianoforte; he would steady all uncertain rhythms by striking the bass notes, giving audible instructions, or stop the performance by clapping his hands. Repetitions at rehearsal were made either by returning to the beginning of the piece or from some convenient point especially marked, there being no letter "rehearsal marks" printed in scores and parts as at present. At the concert the conductor sat at the piano as at rehearsal, only he was much less demonstrative as may be inferred. At an oratorio performance with chorus and orchestra, the conductor presided at the organ. Where did the concert master come in? In former times he was called the "leader," with the privilege of occasionally indicating proper beats with his bow, but otherwise he was simply one of the first violins, subordinate to the conductor.

Spohr, in his autography, hints as to the duality of control between the conductor

and the man at the first desk, based on his experience in England in 1820.

When Weber visited London in 1826, a few weeks before his death, he conducted "Oberon" from his seat at the piano, but used the modern desk and baton at a miscellaneous concert a month or so previous.

The baton was used in Germany more in accordance with present-day custom, and thus, when Mendelssohn visited London in 1829 he found a vastly different state of affairs. He could find nothing in the way of a baton to use; so he had one made for his initial appearance at a Philharmonic concert, May 25 of that year. Mendelssohn's use of a baton at first caused merely a smile from the orchestra, but three years later, when he again used it, there was much dissatisfaction.

The universal use of the baton and desk in London began at the King's Theater in 1833, and soon after such use was adopted by Smart, Bishop and other eminent English conductors, and from that time on few if any high class oratorio or symphony concerts were directed in the old manner. There was doubtless much justification for such a method of conducting as was in vogue in the first forty years of the past century when the music made less technical and artistic demands upon the orchestra of the time. To-day such methods would be out of the question, for orchestras are from two to four times larger than formerly; the demands of the up-to-date impressionist composer necessitate a specialization of tone color with dynamic emotionalism undreamed of by our ancestors, producing what has been called a focal administration.

All the eminent conductors of the present have the requisite imagination and temperament for whatever the demands of the ultra-modern school. But could one imagine Weingartner or Nikisch or Fiedler directing a work by Richard Strauss or Claude Debussy from a seat at a grand piano?

FAREWELL BANQUET FOR BAKLANOFF IN BOSTON

Mlle. Lipkowska Sings "Rings on My Fingers" at Dinner for Noted Russian Baritone

Boston, March 13.—Covers were laid for twenty-seven guests at a farewell dinner given last Tuesday evening at the Hotel Lenox by Baklanoff, the popular baritone of the Boston Opera Company, who left that evening for New York on his way to Vienna, where he is to fill engagements and later will sing in Paris. Those present included many newspaper friends who have come to like him not only as a singer, but as a prince of good fellows. The sentiment expressed over and over again by those who spoke during and after the dinner was one of regret at the departure of Baklanoff and hope that he will return next season. In a few remarks Baklanoff expressed his warm regard for his newspaper friends and said that he, too, hoped that he might return to Boston. Theodore H. Bauer, press representative of the opera company, spoke in French and English, Mr. Baklanoff in Russian, and there were also speeches in German.

At the head of the table with Mr. Baklanoff were Mme. Lipkowska, the prima donna of the opera house; Mrs. Theodore H. Bauer, Mrs. Alexander Kahn, wife of the personal representative of Mr. Baklanoff, and Mme. Lipkowska and Prof. Louis C. Elson, music critic of the Boston *Advertiser* and *Evening Record*. Mr. Kahn was toastmaster and kept things moving at a lively pace. After dinner Mme. Lipkowska sang a number of charming Russian folk songs, playing her own accompaniments. She also sang the little ballad which she interpolated in the "Barber of Seville," and finally wound up with "Rings on My Fingers, Bells on My Toes," singing this classic in English. Mr. Baklanoff sang a number of songs, including the Toreador song from "Carmen."

Among the guests present were Prof.

Louis C. Elson, *Advertiser* and *Record*; Theodore Bauer, Boston Opera House; Dr. Timothy J. Reardon, Charles B. Welch, Morton Birge, Boston *American*; E. F. Harkins, Boston *Journal*; F. E. Pond, Boston Opera House; Delbert L. Loomis, *Musical America*; W. H. Alburn, Merlen Pew, Boston *Traveler*; J. W. Reardon, Boston *American*; John Royal, Boston *Post*; Charles J. Howard, Boston *Globe*; F. J. McIsaac, Boston *American*; Arthur Constantine, Boston *Herald*; Franz E. Burgstaller, A. C. Erisman, Alexander Kahn, personal representative of Mme. Lipkowska and Mr. Baklanoff; Henry Kahn, Clement L. Pollock, Boston *American*; Frank H. Jackson, C. Urbern, Mme. Lydia Lipkowska, Mrs. Theodore Bauer and Mrs. Alexander Kahn. D. L. L.

PAULO GRUPPE IN SOUTH

Dutch 'Cellist Wins Laurels in Texas, Alabama, Mississippi and Georgia

Paulo Gruppe, the Dutch 'cellist, has during the past month been filling engagements in the most important music centers of the South. Dallas, Tex.; Van Buren and Little Rock, Ark.; Shreveport, Baton Rouge, New Orleans, La.; Memphis, Tenn.; Tuscaloosa, Montgomery, Greensboro, Gadsden, Ala.; Columbus, Miss., and Gainesville, Ga., are some of the cities visited and in each of them Mr. Gruppe scored an unequivocal success, being acclaimed as one of the foremost masters of his instrument. He has played programs wide in their scope and exacting in their demands, but his achievements have only demonstrated afresh the thoroughness of his musicianship and the amazing ripeness of his art. His playing is constantly marked by sincerity, grace and deep poetic feeling and his technical abilities are above reproach.

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BEHIND THE CURTAIN

Señor Guetary Tells How Illica, the Great Librettist Got the Better of an Insistent Landlady—The Story of Theodore Gerdohn and a Great Flute Player—A Lawyer's Opinion of Hammerstein as a Composer

WHEN Señor Guetary, the opera tenor and former favorite singer at the courts of St. James and Madrid, was a student in Milan, he lived with Count Balch, the cousin of Queen Natalie, of Serbia. Both were intimate friends of Illica, the celebrated librettist of Puccini's operas, who even then was well known as a writer and a duellist, having fought several duels, including one with Cavalotti, the famous writer and politician.

Illica was very extravagant and consequently in a perpetual state of financial embarrassment, and it was no unusual thing for him to postpone the payment of rent already overdue. One day he came in high glee to tell his friends how he had successfully outwitted his landlady who had again been demanding his rent.

Illica, who had received in the morning an ultimatum to pay the rent that very day, summoned the landlady to his room and asked her in gloomy tones to bring him a carving knife. Mystified and puzzled, the good woman went and soon returned with a large knife. But when she caught sight of Illica, who sat at his table, leaning his head on his hands, the picture of despondency, she became alarmed and asked him for what purpose he wanted the knife. Illica's only reply was a sepulchral groan. Finally, in response to the terrified landlady's entreaties, he exclaimed, "I am desperate and I want that knife because I am going to cut my throat."

The poor landlady, with eyes wide with fear, pleaded with him not to commit suicide, but Illica persisted: "I have determined to die to-day and nothing can change my mind."

The horrified woman fell on her knees and implored him to desist, finally offering him even money to assist him out of his difficulties. Finding Illica apparently unmoved by her entreaties, she ran to fetch her husband, screaming to him, "Come quickly; Illica is going to kill himself!"

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Señor Guetary, Formerly a Favorite Singer at the Courts of St. James and Madrid

Many people speak of "rough diamonds" though they have never seen one. I had never seen one either until the other day, when I came across Theodore Gerdohn, the director of the trio at the Ansonia. With all his talents he is the most modest little fellow and almost hides himself when you try to make him say something about himself. But I found out just the same what a golden heart this uncommunicative and abrupt mannered artist possesses. It took a bit of coaxing and still more patience to get at the facts.

We had been chatting for a little while in his studio in Seventy-fourth street and then went over to the Ansonia, where he keeps all his treasures, books and pictures. When we entered the room I noticed a faded photograph in a conspicuous frame and underneath the words, in golden letters, "Dead, but not forgotten." He followed my glance and said simply, "That is Charles

Mole, the greatest flute player who ever lived, and who was my good friend."

For a long while he said nothing. I felt as if a grave had been opened before us and sympathized in silence. Later, when we went out of the room, he told me how they became friends.

"It was at my first evening with the Boston Symphony, years and years ago, and the only man who stood up and shook hands with me was that great genius, Charles Mole. I have never forgotten it. But we drifted apart, both left the orchestra, and only through the most extraordinary circumstances found each other again. Mole had been through misfortunes, was practically penniless, and I was only too glad to offer him a position in my orchestra. It was pitiful to hear his story—how he had drifted lower and lower, no one recognizing his talent, until down at the Aschenbroedel they would not even give him five cents." He balled his fist at the thought of it.

"But I knew what a great artist he was and we remained together until the night when he played his own funeral march. He played wonderfully that night, but when he had finished complained of not feeling well, and he had hardly reached home when he died."

There were tears in his voice.

Later I found out that Gerdohn had paid for a decent burial of his friend, had given a concert and raised a few hundred dollars for the widow, started her as a boarding-house keeper and looked after the education of her son until the latter was able to care for his mother.

That is what Theodore Gerdohn did for his friend, the great flute player, Charles Mole. Hats off, gentlemen!

At the recent banquet of the Fraternal Association of Musicians, held at the Hotel Gerard, some very clever speeches treating the subject of enunciation were heard.

Among others, Mrs. Adele Laies Baldwin, of the Institute of Musical Art, gave her definition of enunciation and explained some of the peculiarities of the English pronunciation. She advocates, for instance, the fact that the combination of "ng" ought not to make a nasal sound and that it is wrong to teach children not to drop their "g's." Illustrating this, she told of Bobby, who was told to read his lesson aloud.

"And the horses were runnin'," he started.

"Don't drop your 'g's," said mother.

"Gee, the horses were runnin'," repeated Bobby.

"Did you ever hear of such gross ignorance?" said Constantino Yon to me the other day, when we were talking of the pupil's knowledge of musical names and terms.

"I had one young lady who came to me recently for a lesson. She had to sing a passage marked 'Adagio.' Pointing with her finger to the ominous word, she exclaimed, 'Mr. Yon, why do they call that 'A dago?' I thought that a Dago was another name for Italian!"

"This is on the same lines as the other

pupil who 'really wanted' to sing some of Bach's 'fudges.'"

"The names of composers sometimes suffer, too, considerably by mispronunciation."

"What was the last song you were taught?" I asked a new pupil.

"That was Schubert's (she pronounced it Scoobert's) Serenade."

The ignorance of pupils recalls to my mind an amusing incident of the ignorance of New York audiences at the Campanini benefit night at the Manhattan. The program consisted of Sonnambula, in which Tetrassini sang the title rôle, and the prologue of Boito's "Mefistofele." Between these two numbers there was inserted a waltz, "Mia Cara," composed by Oscar the Great, and to be sung by Mme. Tetrassini. The famous singer refused at the last minute to sing the song and the orchestra started the famous strains of the prologue.

"Why," said a well-known lawyer, who sat in front of me and whom I could name, "I never knew that Hammerstein was such a clever composer!" L. WIELICH.

DENVER CHORAL CONCERT

Miscellaneous Program Excellently Given by Tuesday Musical Club

DENVER, March 1.—The Tuesday Musical Club gave its annual concert for charity last evening at Central Presbyterian Church. This is the only occasion of the year to bring the Tuesday Club forces before the general public, since it is now a study club rather than a concert-giving organization.

The program consisted of piano solos by Misses Birchard, Rittmaster and Day; songs by Mrs. Edwin G. Ege and Mrs. Bessie Dade Hughes; a trio for piano, violin and 'cello by Miss Grossmayer, Miss Troostwyk and Leo Troostwyk; selections by the student orchestra, Mr. Cavallo, director; chorus numbers by the club, directed by J. C. Wilcox, and a quartet from "Rigoletto" by Mrs. Robert Bruch Mudge. Mrs. Hughes, W. G. Foreman and Mr. Wilcox. The latter number aroused the audience to such enthusiasm that a repetition was demanded. Although the length of the program will not permit of detailed mention a word of special commendation is due several numbers.

The singing of the chorus under Mr. Wilcox's able direction was excellent. Especially praiseworthy was the cycle by Daniels, "In Springtime." The Arensky trio by Misses Grossmayer, Miss Troostwyk and Mr. Troostwyk was excellently played, as were the piano numbers by Margaret Day. The singing of Mrs. Hughes was a delight, because of her clear enunciation and beautiful voice. Zella Cole and Flora Taub added much to the success of the evening by their sympathetic accompaniments.

The Tuesday Club has as its aim the greater development of local talent, and it proved to the audience last evening that its membership possesses much musical ability. EVALYN CRAWFORD.

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RUSSIAN MUSIC STUDIED BY NEW ORLEANS CLUB

Choruses and Piano Playing Features
of Novel Program—Orchestra
Gives Second Concert

NEW ORLEANS, March 10.—A musical event of unusual merit was the Afternoon with Russian Composers, given by the Saturday Music Circle, last Saturday. This club, one of the most exclusive here, has established itself upon a firm basis and is now regarded as one of the most serious organizations in this city. The program was composed of choruses, vocal soli and concerted piano work and was interpreted in a manner that would have done credit to first-class professionals. The playing of an Arensky Suite by Mmes. Wexler and Adler, and that of the Rubinstein Concerto D Minor by Mrs. Wexler and Corinne Meyer deserve special comment. Mmes. Wexler and Adler are two very talented young women whose ensemble work is attracting great attention. Both are pupils of Corinne Mayer, herself a pupil of Bauer, so it is not difficult to understand the reason for their exceptional playing. Mrs. I. I. Lemann read another of her interesting and instructive papers, and Mmes. Moore, Drake and Haas sang several soli effectively. The choruses were admirably trained by Mrs. F. W. Bott.

The second concert of the New Orleans Symphony Orchestra was recently given at the Athenaeum. The progress of the organization is such as to satisfy those music-lovers through whose zeal its founding was due. Mr. Frank, the conductor, held his men with good control, and was heard in the additional rôle of soloist, playing the Tchaikovsky Piano Concerto with a great deal of brilliancy.

The French Opera Company left last Monday for its extended Northern tour, making its first stop at Mobile.

The Newcomb School of Music continues its series of weekly musicals which are meeting with splendid support. H. L.

BONCI IN SAN FRANCISCO

His Recitals the Center of Interest in the Golden Gate City

SAN FRANCISCO, March 6.—Interest centers this week in the concerts of the noted tenor, Alessandro Bonci. The first was given yesterday in the Columbia Theater and the house was entirely sold out. Mr. Bonci will sing before the St. Francis Art Society this week and also give one concert in Oakland, closing the series next Sunday afternoon at the Columbia Theater. Harold Osborn Smith is the very able accompanist.

A studio recital of the pupils of Mme. Luella Magor Coplin was given Tuesday evening. Mme. Coplin is one of H. B. Pasmore's most successful pupils and is a teacher of noted ability.

Julius A. Haug, of the California Conservatory of Music, gave a violin recital in Kohler & Chase Hall on Friday evening, assisted by Elizabeth Price, contralto, and Gyulay Ormay, pianist. A very interesting program was presented and was much enjoyed.

At a studio recital Tuesday evening Antoinette V. Bruce presented a pupil, Marie Strobel. Miss Strobel has a beautiful voice and sang the various numbers very effectively.

The Sequoia Club entertained its members and their guests last Tuesday evening most delightfully by presenting the recently published work, "Legends of Yosemite in Song and Story," by Allan Dunn and Dr. H. J. Stewart. The readings were given by the author in Indian costume and the songs were sung by Maud Sloan, also in Indian costume. Miss Sloan was accompanied by the composer, Dr. Stewart.

The Mansfield Club held its bi-monthly meeting Thursday morning and the program, which included works of Beethoven, Liadow, Dussek, Liszt, Mendelssohn and Saint Saëns was presented by the Misses Edna M. Willcox, Stella Howell, Hazel H. Hess, Esther Hjelte and Frances Wilson, who delighted the audience with their skillful rendition of the various numbers. R. S.

The principals in the regular concert of the Amateur Musical Club in the assembly rooms of the Fine Arts Building, Chicago, last Monday were: Mrs. Junius C. Hoag, pianist; Miss Adeline Nelson, vocalist; Miss Mary Cameron, pianist, and Mrs. Adah Markland Sheffield, vocalist.

MAXIMILIAN PILZER IN RECITAL IN NEW YORK

Volpe Orchestra's Concertmaster Gives
Good Account of Himself as a
Soloist

Maximilian Pilzer, concertmaster of the Volpe and People's Symphony Orchestras, gave a violin recital at Mendelssohn Hall on Tuesday evening, March 7, with the assistance of Max Liebling at the piano. Mr. Pilzer's program was as follows:

Sonata, E Major, Handel; Concerto, D Minor, Edmund Severn; Concerto, D Minor, Max Bruch; Adagio, ma non troppo; Polonaise, Romance, Wieniawski; "Aus der Heimat," Smetana; Elegy, Alexander MacFadyen; Souvenir, Franz Drdla; Spanish Dance, Fabian Rehfeld.

Mr. Pilzer is one of the most accomplished of the young violinists in New York and his playing at this recital was up to his usual standard. His technic is more than adequate, his intonation always absolutely true and his tone large and vital in quality. His ability as an interpreter is great and he showed a marked insight into the meanings of the compositions he played.

The Handel Sonata was played with breadth and clarity of outline. Mr. Pilzer was brave enough to include in his program a new concerto, by Edmund Severn, and was fully justified in doing so. The work is a most brilliant one and is violinistic to a high degree. The violinist played it *con amore* and, as a result, both composer and performer were enthusiastically called out.

If any criticism may be made it should concern the program in that it had a preponderance of compositions of similar style. Mr. Pilzer is too big a violinist to limit himself to any one school, and many present would have appreciated a change in the remainder of the program. Nevertheless, it was played in a most interesting fashion and served to show the great beauty of Mr. Pilzer's tone and his technical ability in double-stopping.

The audience was so hearty in its appreciation that many encores were demanded and the already long program was appreciably lengthened.

WASHINGTON CONCERTS

Bessie Abbott Sings at One of Them in a Harem Skirt

WASHINGTON, D. C., March 14.—The Capital City has been visited by several of the great artists recently, all of whom were able to draw audiences of size. The Duncan-Damrosch combination proved a success. The Abbott-Bispham concert, on March 9, gave music lovers an opportunity to hear these two artists in a varied and lengthy program. It has been some time since they have appeared in Washington, so the appreciation was genuine. Mr. Bispham's presentation of Longfellow's "King Robert of Sicily" was perhaps the number which pleased his audience most. The artist took the opportunity to make a plea for the use of English in both opera and concert. Miss Abbott was in good voice and gave a program of nine varied selections, of which Dvorak's "Als d'Alte Mutter" proved the most delightful.

Miss Abbott may have expected to create a sensation in wearing the advance style of "harem-skirt," but her costume received the cold dislike of social and official Washington.

One of the largest and most enthusiastic audiences of the season was that which greeted Mischa Elman, the violinist, on March 10, under the local management of Mary A. Cryder. The program displayed Elman's versatility and, although long, was increased by encores which the audience vigorously demanded. Even at the close, the people remained seated and refused to leave the theater until an extra number was played.

The Kneisel Quartet and Arthur Friedheim, pianist, played for Mrs. Taft at the first of a series of musicales at the White House on Friday. W. H.

New York Tenor in Successful German Tour

DRESDEN, March 11.—Paul Draper, a New York tenor, gave a concert in the Kunstlerhaus recently before a crowded house and was encored over and over again for his singing of a notable program in which Schumann's "Der Wanderer" was the favorite number. His Dresden concert concluded a tour of Germany, which won for him unvaried success. His concerts in Munich, Vienna and Hamburg gained him particularly favorable notice.

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BEAUTY OF TONE FIRST IN SINGING, SAYS MR. HEINEMANN

Eminent Baritone Gives His Views on the Interpretation of Songs—How He Studies Them—Learning to Understand Their Real Significance

ALEXANDER HEINEMANN, the celebrated German baritone and *lieder* singer, who has achieved such an enormous success in this country and who speaks enthusiastically of the appreciative receptions and ovations by the American public, gave the writer his views on the art of singing a song the other day at his New York hotel.

"To sing a song," he said; "why, that sounds so ridiculously simple, it sounds so natural, so perfectly feasible for everybody that it is almost hard to explain why in reality it is not such an easy matter—that is, if we want the perfection of song, the perfection in singing as well as in interpretation."

"The two elements which compose a song are the melody and the poem, and so the two elements which are required for perfect interpretation of a song are perfect singing and perfect enunciation, the latter to be taken in the broadest meaning of the word, that is to say, not merely correct pronunciation, but full and complete understanding of the word, accentuation, shading, articulation and enunciation."

"It is perhaps natural that as a singer I should speak first of the perfect singing. The beauty of tone is somehow or other uppermost in my mind and is in my opinion absolutely essential. I could not imagine the perfect rendering of song without beauty of tone, of voice."

"But while I consider the beauty of tone as the one consideration which is absolutely essential, I did not mean to say that the interpretation of the poem, of the word, of the text should or could be neglected. On the contrary, I think that it requires just as careful a study, practice and thought to interpret the words perfectly as it does to sing a beautiful legato. What I mean when I said that the tonal beauty is always uppermost in my mind is this: that while the words should be interpreted perfectly, they should never take precedence over the singing, should never force themselves to the foreground or interfere with the beauty of tone. To use an expression of sculpture, the general line, the line of tone, should not be interfered with by an exaggerated attention to and interpretation of the words."

"Speaking of sculpture, I think I can illustrate best by an example of that profession what I mean. The text, the poem, suggests to me a wonderful statue of marble whose beautiful lines and proportions we admire, but there is no life in it—so we read the poem, we admire it, but it does not actually speak to us except for what we hear in ourselves. But let life animate the statue, let the melody animate the written words, and we have a wonderful masterpiece of flesh and blood."

"To return to interpretation, and while I repeat that tonal beauty is essential and absolutely indispensable for the perfect rendering of a song, I want to show you



Alexander Heinemann, Snapped After a Concert in New York

how much pains I take to master both the text and the melody."

"First I read the text over and over again, day after day, but without memorizing. I want to become absolutely familiar with the slightest meaning of every word—I want to create a mental picture of what the poet had in mind when he wrote those wonderful lines. Take the 'Two Grenadiers,' for example. It's a striking one at that. Every singer I have heard begins to raise the voice in the dialogue with 'was schert mich Weib,' some of them even belting in anger. But can you imagine those two worn out creatures, completely broken down physically and morally, hungry, tired, after a march of many days, wounded, one almost dying—can you imagine such a man wasting energy and loud voice on a matter that seems trivial to him compared with the ill fate of his emperor? No, when he says those words the dying man may not have had the strength to utter those words loudly; he dismisses his comrade's suggestions with a weary gesture and wearier words, 'was schert mich Weib' (and here Heinemann imitated the fainting voice of the exhausted soldier), but afterwards, when the thought alone of his emperor seems to infuse new life into his veins, and when, with almost superhuman strength, he impresses his comrade with the visionary coming of his beloved emperor, there is the real point for raising the voice until, with the last words, his last effort, he sinks into his comrade's arm—dead."

"You see, all this I study out in the beginning when I read the poem over and over, then only I commit the words to memory until they come as easily and fluently as everyday conversation. Then only I begin to study the music with my accompanist, but without referring to the words. And when I am satisfied that I have mastered equally well the word and the tone, then only do I put the text and music together. It may seem complicated to you, but nevertheless I have found that it is the most efficient and expeditious way."

"What I think of the American audiences? That is a rather odd question! My only thought has ever been what they think of me and how I can please them. However, I may say this—that I have been most charmingly received everywhere; that my audiences during this first venture of mine into the United States have been most kind and appreciative, delightful and enthusiastic, and that I am most grateful for all the kind things which both my audiences and the press have said about my singing."

"I have taught so many Americans in my Berlin studio that I am seriously considering the question of prolonging my stay in this country until June in order to accommodate the many demands for tuition and advice which have been showered upon me."

L. W.

FLORA WILSON WINNING LAURELS IN FAR WEST

Numerous Triumphs Recorded for Soprano During Her Tour Through California.

SAN FRANCISCO, March 8.—Phenomenal success has been greeting Flora Wilson, the soprano, at each of her recent concerts in California. This fact is all the more significant since a number of famous vocalists who have been touring these parts of late have been received without many evidences of popular favor. Miss Wilson sang in Fort Collins on February 7, Vacaville, Cal., on February 15, San Francisco, February 17, Palo Alto, Cal., February 21, Portland, Ore., March 1, Los Angeles, Cal., March 8, and she will sing in Riverside, Cal., March 15 and in San Diego and San José later in the month. Her programs have been of a highly interesting and varied character and in the delivery of them Miss Wilson has shown an ever-increasing finish of artistry. Her rendering of coloratura numbers is dazzling in brilliancy, but she is none the less successful in songs of a simple and more emotional character. Miss Wilson's future has undoubtedly great things in store for her.

NATIONAL ACADEMY OF MUSIC

Pupils of New York School Are Heard to Good Advantage.

The National Academy of Musical Art, of which Mrs. Jessie McIntosh Graeffe is founder, will hold a series of matinee musicales on the four Sundays of the present month. The first was given on Sunday afternoon, March 5, and presented the following pupils: Helen Tillinghast, Mr. Glassmon, Mr. Stressner, Mr. Jacobs, Mr. Silverman, Gordon Kahn, Ferdinand Washman, William Worth Bailey, Roland Meyer, James Huno and Joseph Stoopack.

The playing of Joseph Stoopack, an exceptionally talented young violinist, attracted much attention and comment. Ferdinand Washman, another youthful player, gave a good account of himself in Mendelssohn's "Rondo Capriccioso," reflecting much credit on his teacher, Signor Angelo Patricolo.

New Director for Worcester Chorus

WORCESTER, MASS., March 10.—Arthur J. Bassett has been elected director of the Board of Trade Glee Club, an aggregation of male voices selected from the Board of Trade. Mr. Bassett succeeds Elliott M. Stanton, resigned. Mr. Bassett is a teacher of pianoforte in the city and is one of its best pianists. He is chairman of the program committee and a director of the Worcester County Musical Association and is interested in all musical affairs of the city.

M. E. E.

The scene of Leoncavallo's new *opéra comique*, "La Foscara," is laid in Venice and the central figure is a fair singer at the Teatro Fenice.

AMERICAN ARTISTS IN FLORENCE MUSIC

Spalding, Van Hoose and Mme. Blauvelt—Philadelphia Girl in Reggio Opera

FLORENCE, ITALY, Feb. 23.—Ysaye, Thomson and Kubelik have all appeared here recently in recitals, all with the great success with which their names are always associated. An excellent pianist of the Leschetizky school, the Hungarian, Alexander Raab, has also played recently, though, unfortunately, before a very small audience. Albert Spalding, Alfredo Oswald and Luigi Broglio have finished their series of highly successful chamber music matinées, in which, in addition to classic trios, they rendered new numbers by Franck, Thomas and Berger.

We have had performances of "Giocanda" and of Catalani's moderately popular "Wally," neither of which has been either artistically or financially a success. These performances have been at the Teatro Verdi, in which, as forthcoming productions, "Thais" and "Madama Butterfly" the latter with Salomea Kruceniska, are announced. The Teatro della Pergola, which is the old and historic opera-house of Florence, has not been reopened since the first few performances of the season in December, with Mattia Battistini as the chief artist, for the performance of Pacini's "Saffo," which was to have followed these, turned out to be one of the managerial failures of which we have many, and did not take place at all.

The American tenor, Ellison van Hoose spent a part of the Winter here, resting after his two years' singing in Germany and England and before his next season's concert tour of the United States under the management of Haensel & Jones. Mr. van Hoose was heard at a concert of the Società Leonardo da Vinci, in which he formed the chief attraction and met with another of the success to which he is accustomed. Mr. van Hoose's lovely voice has never been more beautiful than it is at present and we are sure that his tour of his home country will bring him new and deserved laurels.

Another favorite American singer, the soprano, Lillian Blauvelt, has just spent a year in Florence, most of the time studying such modern operas as "Bohème" and "Tosca" with Vincenzo Lombardi. She did not appear publicly, but those who were fortunate enough to hear her in private found that her voice had lost none of its crystal, bell-like clarity. Mme. Blauvelt has gone to Rome and may decide to give a concert there, as she has a large following of admirers in the capital.

A new American singer, the mezzo-soprano, Bertha Brinker, of Philadelphia, who is a pupil of the formerly celebrated singer, Kate Bensberg-Barracchia, is just finishing a six weeks' engagement at Reggio, in Calabria. Miss Brinker has sung Azucena in "Trovatore," Ulrica in "Ballo in Maschera" and the title part in "La Favorita," and has been one of the best-liked singers of the season. She is the first American to have sung in Reggio and has thus established there a high prestige for her compatriots.

We neglected to mention in our last letter that Paul Allan, who gave a recent concert of original compositions, was the recipient, a year ago, of the Paderewski prize for his first symphony. Mr. Allan is at present in Florence, but intends returning within a few months to his home in Boston.

Pacini's "Saffo" is again announced at the Pergola, this time for the season of Lent. One wonders why an injudicious management prefers to give operas of slight popularity or which have never met with real success rather than those for which the public interest has been proved. Giovanni Pacini was a Sicilian composer who died fifty years ago. He wrote eighty operas, of which "Saffo" is perhaps the best known.

C. B.

The Fenice Theater, in Venice, recently revived Rossini's "The Italian in Algiers," which had its premiere there in 1813. The work was warmly applauded after its long rest.

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FROM "MUSICAL AMERICA" READERS

When Leopold Winkler Played for Anton Rubinstein

NEW YORK, March 4, 1911.

To the Editor of MUSICAL AMERICA:

Referring to a "personalities" item which appeared in your issue of March 4, I wish to say that the circumstances were slightly different from the way in which you stated them.

It was in Vienna when I was introduced to Anton Rubinstein as the winner of the first prize at the conservatory, which institution I had just left with the highest honors. He invited me to call at his hotel and play for him. When I arrived there I found him in company with many friends, mostly ladies. Bashful as I used to be those days, I tried to convince him that there was really no necessity why I should play just then and there, but he insisted and I had to play.

I started with Schubert, Chopin, Henselt and closed with Schumann. He seemed to be pleased and wanted to hear more. It was then that my consciousness of my limited repertory began to worry me, but I offered to play a rhapsodie by Liszt. No sooner had I mentioned the Liszt number when the great pianist flew into a rage, probably expecting to hear one of his own compositions.

He would allow me to play only half the piece, interrupting me several times. His ill humor was, however, short lived, and he soon returned to a calm state of mind. He then complimented me on my playing and by offering me a cigarette we smoked the pipe of peace.

I am writing this to you so as to correct an erroneous impression I would not wish to exist among your readers. Trusting that you will see fit to include this in your column of correspondence, I am,

Yours very truly,

LEOPOLD WINKLER.

The Musician a Normal Being

NEW YORK, March 10, 1911.

To the Editor of MUSICAL AMERICA:

We would presume to say that every musician, who is a man as well, would justly resent the definition accorded to his fraternity by the contributor to the symposium of the *Musical Herald*, London, in which the following was submitted: "A musician—a creature in a world of its own without nationality or time. Often a bundle of nerves. * * * Music is its soul, its breath, its very existence. At its prime, frequently an unconventional creature, difficult to understand and almost always a direct contradiction to the creature called 'business.' It is ever in either a rhapsody of delight or the lowest depths of despair, and in nearly every instance an unconscious disciple and often dupe of charity."

I have observed this type of creature in

the drawing-room without any calling, or even in other vocations outside of music, as well as in that category, but not in the large majority. An exception is not a rule. It is true Lombroso defines genius as one remove from insanity. The great urge to accomplish that which God has implanted within their soul, may cause a defiance of the conventional ways. But the time is past when to be a musician is to be a recognized freak upon the face of nature. The up-to-date man, be he devoted to any one of the "three arts," knows that abnormal conditions arise from the lack of observance of natural laws. We grant the inspired source and the necessity of excluding much of the other side of life in the endeavor to perfect and rise to empyrean heights in the chosen specialty—art or music—that for which one may have the native talent, a birthright; but the rounded out nature is the desired standard for to-day—the educated mind; for to be a great musician one must be a great nature—a developed being. The notable ones of the past did not achieve greatness because of their peculiarities but in spite of them. The Doctor of Medicine will tell you that the use and development of one set of faculties, nerve cells and accompanying ganglia, to the exclusion of the others provided by nature will produce an unbalanced or atrophied condition. Neurasthenia, or its variety of symptoms, is the result, and of those musicians who have been brought before the public with their peculiarities, the butt of the pen of the press—whose tide of life has flowed in one direction only—who shall say but that they would have been as great, or greater, if the duality of nature had been taken into consideration in their early training and equilibrium established.

We can recall without effort men like the following, who were and are great and wonderful in their chosen vocation, who were scholars, men of letters and often men of mark in the scientific world as well as being renowned musicians, and in most instances free from the eccentricities which are accredited to the sign-post of genius. These are, in my personal acquaintance and knowledge, such men as Joseph Joachim, Moritz Rosenthal, Godowski, Dr. Wüllner, Karl Reineke, the ever-popular Puccini, Walter Damrosch and his father, Dr. Leopold Damrosch, and a host of others too numerous to mention. How much greater the genius of the past—the genius of the idiosyncrasies—would or could have become, with up-to-date development and demands for self-knowledge and self-control will ever remain an unsolved problem.

An erratic temperament, while it may house genius in the organism, denotes a lack of poise or consequent lack of harmony of the forces. The avenues of expression are hampered. With congenial companionship, mental sympathy and en-

couragement and the broadening processes of a liberal education, i. e., diet and exercise, give to genius some of the attention you would bestow upon a thoroughbred animal, and the criticised symptoms would assume normal proportions, in most cases, and disappear. Every force or energy is convertible to some other energy.

Do not let the gifted or talented students of to-day despair if they find themselves not possessed with the earmarks or peculiarities of so-called genius. Rather fight shy of the approach of such apparent "reatness" as you would of the disease of overwrought nerves and believe that with the simplified methods of our advanced civilization all things may be accomplished where aspiration leads, and are working together for good, along normal lines, for, as the poet announced, so long ago, "God's in His heaven; all's right with the world." The up-to-date genius is the faculty for application, concentration and labor!

CLARENCE DE VAUX-ROYER.

A Few Superlatives from Canada

WESTMOUNT, QUE., March 4, 1911.

To the Editor of MUSICAL AMERICA:

It is too true that Great Britain (not England) has produced few great musicians. The few she has, however, are among the world's best, namely, Marie Hall, the great violinist, and Jules Levy, in his day the greatest cornetist. The greatest of living cornetists is Herbert Clarke, a Canadian born of English parents.

Writers should not forget that realm of music in which Great Britain is supreme, namely, bands. With the one exception of the Garde Républicaine of France the acknowledged finest in the world, no band in any country approaches the leading bands of the British Army. Even the Germans admit this superiority. The average British regimental band plays with sweetness, precision, tone found only in the foremost of other countries. Many regiments possess finer and finer until, in the Grenadier Guards, Coldstream Guards, Scots Guards, Irish Guards, Royal Artillery, Royal Marine Lt. Inf., Ind. Life Guards, we find the finest bands in the world. Sousa, Pryor, U. S. Marine, Mexico Police are very fine, but are inferior in comparison with the above in tone, sweetness, precision and excellence. This is news to most Americans: few of them have the opportunity of hearing British bands, but those who do admit the truth of this statement. In Canada we have this pleasure each year and the superiority of the British band is very noticeable.

Every bandman receives two years' training at Kneller Hall before being placed in a band. No bandmaster is appointed in the regular armies of Great Britain, Australia, Canada, South Africa without a bandmaster's course and qualification from Kneller Hall. The greatest the U. S. A. ever had, Patrick S. Gilmore, was from an Irish regiment of the British Army. Victor Herbert is another. The greatest band conductors living are Lieut. Albert Williams, M. V. O., Mus. Doc. of the Grenadier Guards, and Lieut. J. M. Rogan, M. V. O., Mus. Doc. Coldstream Guards.

In addition to the fine military bands there are hundreds of purely brass bands throughout the country. The best known are Black Dyke Mills, Besses o' th' Barn; but there are many equally as good and the best in the world. Great Britain lacks

great musicians, but she possesses the finest bands in all the world.

A. S. MCCORMICK, M. D.

Tone-Sensation

To the Editor of MUSICAL AMERICA:

BERLIN, Feb. 25, 1910.

"Tone sensation" is that quality in vocal study which every singer should endeavor to acquire; it signifies the impression consciously received in the mind, of sound or tone, and with sufficient plastic force on the nervous organ, which is constituted to receive tonal impression, to enable this organ to reproduce with scrupulous exactness the sound thus consciously received in the mind through the medium of the vocal chords.

It is improbable that the average layman will be able to experience this sensation; he will understand the meaning, will imagine in making or listening to sound produced by the vocal chords that what he perceives conveys to his mind the significance of "tone-sensation"; it would be worse than folly to endeavor, by means of a long-winded explanation, to make clear the difference of a layman's conception of "tone-sensation" and that of the studied and experienced singer; let it suffice for the experienced writer to assert with good authority that with the exception of a few isolated cases it demands an insight which may only be gained through years of intelligent and persevering personal study of vocal tone, for the layman to divine the deep chasm of unconscious study which lays between the conscious "tone-sensation" and that which is generally feigned as such.

The above explanation must not be associated or identified with "absolute pitch"; the writer not being endowed by this valued achievement in vocal art, abstains from drawing what might seem appropriate parallels.

PUN.

Pohlig and the "Pathétique"

PHILADELPHIA, March 4, 1911.

To the Editor of MUSICAL AMERICA:

Have you room for one small person's little voice of appreciation? Yesterday the Philadelphia Orchestra played Tchaikowsky's "Pathétique." They have played it frequently, but never so well as yesterday. The greatest compliment ever paid them, I think, was that after this symphony there was absolute silence for at least five seconds, and then the applause was not, as it usually is after the "Pathétique," prolonged. The people simply couldn't. Mr. Pohlig is a wonderful conductor, and he fairly excelled himself yesterday.

Very truly yours,

SUBSCRIBER.

Commends "Musical America's" Light Opera Department

PHILADELPHIA, PA., March 8, 1911.

To the Editor of MUSICAL AMERICA:

I read with great interest your page on light opera in the last issue of your paper and I sincerely hope you will continue this feature. Light opera is as much a phase of our musical life as the heavy opera and concert work, and some of the operas well deserve comment and criticism.

Very sincerely yours,

EDWARD HOOPES.

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CLEMENT SENSATION IN BOSTON "CARMEN"

His Performance of "José" Regarded as Most Memorable Given There in Years

BOSTON, March 12.—A remarkable performance of Bizet's "Carmen," with Edmond Clément as the José and Marguerita Sylva, who sang for the first time here in serious opera, in the title rôle, has proved the feature of the last week at the Boston Opera House. Owing to the illness of Alice Nielsen, who was to have sung *Micaela*, Bernice Fisher took the part for the first time very successfully. José Mardones was cast as *Escamillo*. Thus all of the principal parts were presented from a fresh point of view, and the result was not only interesting, but, on account of Mr. Clément's performance and Miss Sylva's co-operation, more particularly in the last act, became memorable. Mr. Clément's appearance, indeed, can never be forgotten by those who witnessed it. The impressionable youth, who became the sport of circumstances, the prey of *Carmen*, that magnificent buccaneer, was portrayed with a sympathy, a fineness of detail and sweeping dramatic power unprecedented here for many years. For once, José was as living and as potent a factor in the drama as *Carmen*. At every moment there was a fresh inflection of a phrase or a gesture, or an example of consummate skill in the composing of a tableau, that made an ineradicable impression. Mr. Clément employed a rather small voice, which is inclined to whiteness, with the utmost skill. Miss Sylva's *Carmen* supplied exactly the right balance. In the final scene a *Carmen* appeared who already knew her fate. There was no ranting or raging, or melodramatic rebellion. As from a tower, this woman saw the end of it all, and she accepted her doom with the complete calmness of one who saw herself about to be

crushed under the wheel of the gods. The mere inflection of the words, "Tout est fini" was the epitome of the tragedy. This woman was not unkind, only unmoved by the vain pleading of the man. Of what use was it? Fate had brought them together once more for the final settlement. It was not until the last moment, when the murderous intention of José convulsed his face, that there was one scream of mortal terror, an incoherent cry of the flesh for help from somewhere. Then the running to and fro, the helpless beating at the gate of the bullring, only a plank between companionship and protection. Then the end, the last cry of José, "I have killed her, my Carmen," and the great orchestral shudder. This act was indeed presented with rare force and subtlety. Miss Fisher sang delightfully, with the utmost simplicity and the true naïveté which should characterize *Micaela*, that unfortunate concession to French operatic tradition which would have hopelessly marred a work less full of genius than this masterpiece of Bizet. Mme. Ruby Savage took the part customarily taken by Miss Fisher, as *Frasquita*—and was very successful. Mr. Caplet is heard at his best when he conducts this opera.

An interested audience listened to the second presentation of "The Sacrifice" on the evening of the 8th, and the performance, especially the playing of the orchestra, was even more brilliant than on the occasion of the initial production. It is the merest justice to Mr. Converse to remark that the orchestra had far more color and brilliancy and considerably less weight than at the first. Mr. Constantino sang ecstatically in the duet of the third act, which is one of the best moments of the opera, and he was eloquent in the long duet of the first act. Miss Nielsen's performance as *Chonita* is admirable from every point of view.

On Monday evening, the 6th, George Baklanoff took his farewell of his Boston audiences for at least a season, as *Nikolai* in "Lakmé." Mme. Lipkowska sang in the title part. Mr. Baklanoff was warmly greeted when he came on the stage, and a burst of applause rewarded his scene with *Lakmé* in Act II, applause which was not only the expression of goodwill, but the token of appreciation of artistic achievement. Afterward the members of the orchestra held a reception for

Mr. Baklanoff, and on the following evening a dinner was given in his honor by personal friends. Miss Lipkowska made two appearances during the week, singing as *Violetta* on Saturday, the 11th. She sang the "Sempere libera" and the "Fors e lui" with considerable brilliance and charm of expression. She was enthusiastically received. In this performance Mr. Constantino was the *Alfredo*. He sang warmly and carried himself with much dignity. The setting of the ballroom scene in this opera is always a delight for



Mme. Carmen Melis as "Manon"

Boston opera-goers. Mr. Polese was praiseworthy as *Germont*, the elder. Mr. Constantino sang three times during the week and on Friday night, the 10th, proved himself in "The Girl" capable of coping even with the strongest forte of Mr. Conti, who conducted. Puccini's opera, ebullient as it is, made again a very pleasurable sensation. In spite of its faults it is full of dramatic blood, and an audience is not slow to realize this. Mme. Melis again surpassed herself in the two final scenes, and in the first two acts she had elaborated certain details. She is an actress and singer of superabundant temperament. Every one of the Puccini operas which are in any degree worthy of consideration have been given this season at the Boston Opera House from "Manon Lescaut," through "Bohème," "Tosca," "Madama Butterfly" to that most sincere of all perfectly insincere works, "The Girl of the Golden West." OLIN DOWNS.

LONGY CLUB GIVES CONCERT IN BOSTON

Brahms's Symphony by the Symphony Orchestra and a Tetrizzini Recital

BOSTON, March 13.—The Longy Club gave an interesting concert on the evening of the 6th, when Mozart's Serenade in B Flat, for two oboes, two clarinets, two bassoons, double bass and two of the rarely played basset horns, was played. The soloist was Mrs. Alice Stevens. Assisting artists were Messrs. Vannini, clarinet; Stumpf, basset horn; Gebhardt, horn; Phair, horn; Huber, double bass. The program included a suite for piano, two flutes, oboe, clarinet and bassoon, by E. Wagner, a villanelle for horn and piano, by Dukas, played for the first time here; songs by Jacques-Dalcroze, Debussy and Lazzari. The Mozart Serenade, though long, was delightful. The instrumental combinations are wonderfully rich and varied, and most of the music is very spontaneous. Mrs. Stevens sang with authority.

The symphony concerts of the week were conspicuous for a superb reading of Brahms's C Minor symphony, in itself a modern classic of stupendous architecture, of noble and heroic content. Mr. Fiedler was not so successful with Tchaikowsky's "Romeo and Juliet" overture. A new overture of a very light and diverting character, "Le Baruffe Chiozzote," by Sinigaglia, brought the concert to an end.

Luisa Tetrizzini sang in Symphony Hall on the evening of the 9th, presenting a program which she had previously given in New York, and she enjoyed an immense popular success.

Songs by Schumann, Schubert, Henschel, Benoit and Hammond gave Frederick Hastings an opportunity to display a young baritone voice of excellent quality. André Benoit, pianist, assisted Mme. Tetrizzini very effectively, as did Walter Oesterreicher, flutist. O. D.

PRESS CRITICISED AT HERBERT DINNER

[Continued from page 1]

expressed his thanks to Andreas Dippel for the production of "Natoma" and also spoke warmly of the work of Campanini, who conducted. The compliments over, Mr. Herbert touched upon the manner that "Natoma" had been handled by the critics, making some sharp reflections on the attitude of the press towards new and serious works. He declared that a new work, such as "Natoma," should be given a fair hearing, that the critics should at least stay until it was all over and should, above all other things, tell the truth. He spoke of a review that had appeared in the *Tribune* of the second performance of "Natoma," in which the statement had been made that the audience was small. Here Mr. Herbert gave the lie direct. He declared that the second house had been sold out.

"Natoma," he said, had been given six times in two weeks, which he said was an unprecedented record for grand opera. It had been heard three times in Philadelphia, twice in New York and once in Baltimore. The houses were crowded at all performances; in fact, in Baltimore, Mr. Herbert had been unable to get a seat for himself, although he was the composer, and had stood up. He thought critics should be more kind than they are and should act more in the nature of reporters. That is, if there were forty-two curtain calls, as took place after one performance of the opera, it should be so sat down.

When Mr. Herbert sat down Mr. Krehbiel arose and defended the attitude of the critics. Rubin Goldmark, the toastmaster, arose and diplomatically poured oil on the troubled waters.

Joseph Redding, the librettist of "Natoma," spoke entertainingly of his experiences as a librettist and said that he did not mind the attacks that had been made upon his book, as he had been amply repaid by the two years of work he had put in with Mr. Herbert in collaboration. He said he would like to write another grand opera book for the same composer.

Henry T. Finck, of the *Evening Post*, made a witty speech, in which he said:

"There are two or three things I want to talk about seriously. The first is a certain well-known libretto. I have here a

few of the things five of the best-known critics said about it. 'It is the most unfortunate choice of a text-book ever made by a really prominent composer.' 'The first act is intolerably tedious.' 'The love duo reveals a hopeless poetic impotence.' 'Considered purely as a poem, few will be able to read it without comic emotions.' 'The poem is in every respect an absurdity.'

"Now, gentlemen, do not think I am ill-mannered. There will be no dagger dance for Mr. Redding and myself. For two reasons—first, I did not write any of those criticisms; secondly, they were not written about 'Natoma.' They were written about what is now considered the most poetic and passionate of all opera texts—'Tristan und Isolde.' [Great laughter and prolonged applause.]

"Cheer up, Mr. Redding; your time will come, especially if you will allow Mr. Meltzer to translate your libretto into English. That's nothing to laugh at. On the first 'Natoma' night one of the libretto boys on Broadway was yelling: 'Opera books! Correct translation into English!'

"Those of you who read the *Post* know that I discovered some good and interesting things in the 'Natoma' story. There is a real plot, there are well-contrasting characters, and Mr. Herbert was given an opportunity to show that he can write all kinds of American music—red, white, and blue blooded. I take it for granted that Mr. Herbert visited the island on which the first act plays. It is one of the most romantic spots on earth, and I have about made up my mind to spend there the last years of my life. I used to think of Catalina Island. But that has become a sort of Coney Island for Los Angeles. Santa Cruz is less accessible and barely inhabited. There is no lovely *Barbara* there now. But the abalone which saved the tribe of *Natoma* and was worn by her as an amulet, is there still. Did you ever eat abalone soup? Well, we would have doubtless had some to-night if they grew on the Atlantic Coast.

"There is one thing I do not like about 'Natoma.' I don't believe there ever was so good an Indian girl. When I lived in Oregon— But that's another story.

"Now for Victor Herbert. When I saw him after the opera I was so overcome with emotion that all I could do was to stutter: 'The Victrola is an improvement on the Victor. Your name henceforth shall be Victrola Herbert!'

"I did not tell him then that he had succeeded in writing a genuine grand opera as well as a genuine American opera, because I was afraid he would celebrate too

much. But I said it the next day; I repeated it after the second performance and I repeat it to-night.

"I have known Mr. Herbert for nearly a quarter of a century. From the very beginning I praised his operettas—sometimes so warmly that letters were written to the editor of the *E. P.*, hinting at bribery. Bribery, indeed! Why, gentlemen, I am actually \$7 out of pocket because of my long friendship with Victor Herbert. You know he lived and played for a time in Stuttgart. Now, when I first came to New York I used to get my music sent over from Stuttgart by Zumsteeg. Zumsteeg was the publisher of Mr. Herbert's violoncello concerto, and knowing that I played that instrument, too, and was a friend of Herbert, he sent me a copy, followed by a bill for \$7. The concerto was too hard for me, but I kept it and took out a P. O. order for \$7. But don't you think, gentlemen, that about the meanest way for a composer to raise money is to get it out of a critic who praises him?

"Afterwards, when I heard him play that concerto at a Philharmonic concert I forgave him. You will remember that Dvóřák on that occasion was so much pleased with that work that he praised it publicly. I want to emphasize that fact particularly. When it was announced that Mr. Herbert was writing a grand opera many feared that he, a 'mere operetta composer,' would not be equal to the task. As a matter of fact, Mr. Herbert began with serious music—he might have written a grand opera twenty years ago. But in those days nobody would have produced it. He wrote operettas to amuse himself and to make money—piles of money—some say half a million a year. It must be more than that; but I don't know. When I collected material for my 'Success in Music and How it is Won' I wrote to him, asking what his income was. He wrote me a most polite and diplomatic answer, but did not name the figure. I suppose he was afraid I might send him the bill for that \$7 'cello concerto.

"I want to conclude by expressing the hope that Mr. Herbert will write more American grand operas. But he must not forget the modest old days when he was 'cellist in the Philharmonic.' Some years after he had given up that post and become famous in America and Europe as a conductor, and a composer of light operas, a woman said to him: 'Oh, Mr. Herbert, why did you leave the Thomas Orchestra?'

"That was the first time in his life when the smile came off his face."

During the evening R. E. Johnston read

the following message from Mary Garden: "All hail Victor Herbert, the first writer of American grand opera! May it be the beginning of this great art which America does not yet hold."

"It is not America's fault—great, energetic country! But man's. They are too busy giving their brains to the making of this new world; giving it its turn to be the glory of the universe, and grand opera would naturally be the last thought!"

"So lift your glass to its glory in the next century!" MARY GARDEN.

At the table of honor were Franz Kneisel, president, with Victor Herbert on his right and Charley Steinway on his left. Arthur Claassen, Joseph Redding, Rudolph Schirmer, August Fraemcke, Henry E. Krehbiel and Carl Hein were also at the table.

Raffaele Joseffy, Nahan Franko, Alfred C. Blumenthal, R. E. Johnston, Albert Reiss, Theodore Spiering, Charles Henry Meltzer, Sylvester Rawling, Max Liebling, Emil Fischer, Richard Arnold, Ferdinand Kaufmann, Alfred Seligman, William Guard and Nathan Burkan were among those present.

After the dinner the banqueters went into another room, where Victor Herbert's own orchestra was gathered. Otto Schreiber, representing the orchestra, made a speech of welcome and the orchestra, led by Fritz Stahlberg, Mr. Herbert's assistant, played. Then Mr. Herbert took the bâton and led.

Seen after the banquet, Victor Herbert said to MUSICAL AMERICA:

"I did not mean to attack critics in my speech, but only intended to make an appeal for fair play. Good criticism is courted by the composer and musician. It is necessary; but the critic should tell what happened in his review, which should be a real review and not pick to pieces one or two sections of an opera which displease him. He should take into account the hard work that is done by the composer and the librettist. I worked sixteen hours a day on 'Natoma' and have almost ruined my eyesight. I do not want flattery nor nothing but honeyed words. Many critics are men of splendid education and can point out defects in a score that the composer never thought of. But this should be done kindly.

"I do not believe that in a serious opera, such as 'Natoma,' a person can write a fair review upon hearing it once. And, knowing this, see how absurd it is to write a review when one has heard only a snatch here or there of a work, leaving, for instance, before the last act."

THE WOMAN WHO HAS "TOMJOHNSONED" CLEVELAND'S MUSICAL SITUATION

By ARTHUR L. JUDSON

CLEVELAND, Ohio, has more and better street cars than any other city I have ever visited. And, further, Cleveland does not rest content with the mere fact of possession, but has, what is more to the point, service commensurate with the equipment. In a city like New York, where the bulk of the long-haul traffic is handled by elevated and subway trains, the poorness of the surface service passes almost unnoted, for nobody thinks of using these lines for other than short distance rides, but in Cleveland, where the heaviness of the traffic does not warrant either elevated or underground lines, continuous and rapid surface service, with adequate equipment, is an absolute necessity.

That Cleveland has what New York is unable to get is due largely to a single man, Tom Johnson, a national celebrity, for his fight for cheap and adequate traction service has been a dominant feature of the development of civic efficiency throughout this country. Others wanted better service, and others backed him when he fought, but Tom Johnson had the initiative and the far-sighted vision that led to the ultimate triumph.

This may seem a long way from music, and perhaps it is, but what Tom Johnson did for transportation in his home city Adella Prentiss Hughes has, at least, started to do for the musical field. In fact, she may be said to have tomjohnsoned the musical situation! To tomjohnson may be defined as follows: to produce the maximum of service at the minimum cost. This Adella Prentiss Hughes is doing for Cleveland.

Cleveland has had the reputation of being an unmusical city, but this reputation has not been given it by visitors but by its own residents. I was reading only the other day a diatribe by a Cleveland musician who publicly declaimed the fact that the musical situation in his own city was "rotten," and yet he makes his living (and a good one it is!) through his various musical enterprises there. In addition, there are

a few disgruntled musicians and other more or less interested people who are persistent knockers because their genius, or their financial demands have not been cheerfully recognized or met by the canny Clevelanders.

Personally I know Cleveland, and I like it. The musical situation is not rotten; in fact, it is decidedly promising, and about the only thing that I can see that the city is sneering from is too much real Americanism! By this I mean that the city is not dominated by an element that is foreign by birth, or recent extraction, but by a class of people of American parentage, that is intensely American in looks, in actions and in likes and dislikes. We who are really Americans and who have the blood of several generations of sturdy ancestors in our veins, who still feel some of that desire to conquer the material world, to open up new fields of wealth, that these ancestors felt, can appreciate the attitude of the average Clevelander toward music. It is simply this: "Show me the value of certain musical ventures to Cleveland; demonstrate to me that they are worth the price, and I will support them." This may be far from "art for art's sake," but I do not know but that it is the saner attitude. If we Americans are ever to have a national music, a national school of composition, or any music inherently national, we must work out our salvation along lines that are American, not lines that are European, and if we are, as a nation, strong on any one side of our development it is on that side which pertains to the value received for our money. European musicians may call us money-grubbers when we count the cost of art, but I do not believe in an art that is spelled in capital letters merely because it is purchased at an exorbitant price!

But to Adella Prentiss Hughes and her work: "We do not believe," said Mrs. Hughes to me, "that the time is yet ripe for a permanent orchestra in Cleveland. We have often talked of the matter, we have figured out the cost of maintaining a first-class symphony orchestra, but in the end

we have felt that the cost would be too great for the results attained. Doubtless we would have maintained an orchestra had that been the only way to get our music, but as it is we hear five or six of the best symphony orchestras in America each year, and have no deficit to meet. In addition to this, we hear a different body of players each time, learn to appreciate the same works under different directors with consequently different interpretations, and undoubtedly hear better orchestras than we could support, at least, at first.

"There is another point to be considered. When an orchestra is maintained in a city it is supported usually by a few wealthy men and women who annually pay the large deficit and this does not seem to us to be the wise plan. It has seemed better to cultivate the musical taste in general by concerts by other orchestras until the demand for a home orchestra is so strong as to guarantee a maximum of local support. A symphony orchestra to be of the greatest value should not be maintained for the few but for the entire public, and what advantage is there to a city if the local orchestra, which costs a fabulous sum to maintain, plays only to half-filled houses? It is far better to cultivate the musical taste by importing the best orchestras and then to organize a local orchestra when the public is ready, both financially and musically."

While I was in Cleveland I heard a concert by the Thomas Orchestra, of Chicago. The orchestra was superlative and there is no need of making any critical notice; what was of interest to me was the audience. The hall, a large armory devoted to various purposes requiring large audience space, was filled to the last seat. The people were not long-haired music fanatics, but evidently business men and typical American women, an audience such as one would find in a theater or in a church or in any general assemblage anywhere in Cleveland. I watched them as they left the hall and never have I seen an audience that was evidently more typical of a city; it was an audience representative, not of a class, but of an entire city. Moreover, as an audience it knew its mind musically, for it applauded with discretion, picking out the better things on the program for its recognition. A piano concerto is not a thing to conjure with when the audience is composed of people from a supposedly unmusical city, but surely Yolanda Méro, who was the soloist, had nothing to complain of in her reception.

Again, Cleveland has other factors that speak for it musically. It has a string quartet that has carried the gospel of good music to many nearby towns and cities for years, and it shows the cities musical caliber when such an organization can be supported adequately for as many years as the Philharmonic Quartet has been. The newspapers, too, have done their share. The space of a daily paper is valuable, and when such papers as those of Cleveland give pages every week, and columns every day, to music, it means that the business interests back of those papers realize that there is, or is developing, a musical public that is worth catering to. Then, consider the work of the many teachers, of the schools (to mention only the efforts of Charles Clemens at Western Reserve), and the strength of the movement for good music in Cleveland becomes more apparent.

It may be that Cleveland ought, as a matter of civic pride, to maintain an orchestra, even if a few guarantors had to make wry faces over the annual deficit, but it seems to me that no matter the situation, two things ought to stop: the knocking of Cleveland by a few disgruntled Clevelanders (who ought to be ashamed even if they do not know better), and the attempts to dictate to Cleveland its duty in matters musical by those who have no direct interest in the outcome. The wiser course is to allow Adella Prentiss Hughes, and her advisors, to work out the salvation of the city, for they certainly are doing something, and doing it well, while the critics are merely obstructing, by their tactics, a natural process of musical evolution.

HAMBOURG HEARD IN HUSS 'CELLO SONATA

Fine Performance of Work That Rises at Times to Heights of Poetic Eloquence

When Boris Hambourg, the 'cellist, made his New York debut last Fall the instantaneous success which he achieved seemed to insure his frequent reappearance during the Winter. His travels through the country led the young artist so far, however, that it was not until Thursday afternoon of last week that he faced his second Mendelssohn Hall audience. It goes without saying that he received the enthusiastic welcome which his admirable work bespoke for him and had to add many extra numbers before the wishes of his hearers were thoroughly appeased.

Mr. Hambourg opened his program with six eighteenth century pieces, three of which—Pasqualino de Marzi's "Minuet," d'Albano's "La Zampogna" and Lanzetti's "Allegro Vivamente"—were arranged from the original edition for 'cello with figured bass by Alfred Moffat and Mr. Hambourg himself. The other works of this period were Wilhelm de Fesch's sonata, Bach's Sarabande from the C Major Suite and a Handel Adagio. It may be true that so large an amount of this old-fashioned music is generally apt to pall. Such is not the case when Boris Hambourg plays it, however. He does so in a manner that reveals to the fullest extent the grace and serene charm of these compositions and in each of the above mentioned he disclosed a beauty of tone, excellence of technic and purity of style truly admirable. The soulful Handel Adagio was rendered with lovely, flowing cantilena.

The second part of the program brought forward the 'cello sonata in C Major by Henry Holden Huss, a work concerning the past history of which facts were given in last week's issue of this journal. It is in four movements, the first three of which are particularly successful. Mr. Huss's themes have strength and beauty and lend themselves readily to development. His harmonies have character and his treatment of the piano part in particular is remarkable for its richness of color. There are suggestions of Grieg in the opening allegro moderato. The second division has charm, but it is in the third particularly that Mr. Huss has risen to heights of poetic eloquence. There are prolix moments in the work, but that is one of the dangers of the sonata form. Beethoven himself was not always successful in avoiding it.

Mr. Hambourg played this music in finished style and he was most effectively assisted by Mr. Huss at the piano. The sonata was received with manifest pleasure. After it Mr. Hambourg distinguished himself further by a poetic performance of Tschaiikowsky's "Variations on a Rocco Theme" and some short numbers by Boellmann, Sinding, Cadman, Glazounow and Popper. His accompaniments were skilfully played by Max Herzberg.

New Romantic Opera Has Its Première in Fort Wayne, Ind.

FORT WAYNE, IND., March 13.—The big musical event of the season here was the first production of John B. Archer's romantic military opera, "The Red Letter," which was presented at the Majestic. Both the book and music were written by John B. Archer and the opera was staged by George Herbert, of Chicago. The score of "The Red Letter" is pleasing, simple, fine harmonically and in several instances has the heroic quality. The book, however, is somewhat prosy and is not as highly dramatic as it might be.

The cast was made up entirely of local talent and the work of the chorus, selected from the Apollo Club, was particularly fine. C. E. N.



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RE-ENGAGED FOR BOSTON OPERA CO.

Fely Dereyne, Who Won Favor in "The Sacrifice," Rewarded by Renewal of Contract

BOSTON, March 13.—Of the foreign artists who have sung in English in the Boston Opera House this season is the charming young French prima donna soprano, Fely Dereyne, who sang the rôle of *Naoia* in Frederick S. Converse's "The Pipe of Desire" when this opera was produced for the first time by the Boston Opera Company January 6, also the subsequent performances of the work. Mlle. Dereyne always does things well and she sang the exacting part in a language foreign to her with conspicuous success both from the standpoint of characterization of the part and also because of her clear enunciation.

Another opera in which Mlle. Dereyne had not previously been heard in Boston was Laparra's "La Habañera," in which she sang the rôle of *Pilar*. This was the first performance of the work in America.

In both of these operas, new to the Boston Opera House stage, Mlle. Dereyne displayed qualities not previously apparent in her appearances here and strengthened the altogether excellent impression which she made last season. The opera-going public will be glad to know that she has been re-engaged for next season, when she will probably sing in operas which have not previously been included in her repertoire.

During the present season Mlle. Dereyne has also sung the part of *Musetta* in "La Bohème," the part in which she made her Boston début in April, 1907, as a member of the San Carlo Opera Company. She has sung *Tosca* and *Elena* in "Mefistofele," and has been heard also with equal pleasure as *Nedda* in "Pagliacci," a part which she has sung several times with Caruso also in the cast when she was a member of the Metropolitan Company.

Mlle. Dereyne was born in Marseilles and received her early training under the direction of Louis Blasini. It was in 1903 that she made her début in Gounod's "Mireille," at Marseilles, and was immediately engaged for a season at Nice. She afterward sang in various important theaters in France and it was during this time that she was engaged as a member of the San Carlo Com-



—Photo by Marceau, Boston

Fely Dereyne, a Popular Singer of the Boston Opera House

pany. She has sung in various countries, last Summer appearing in Buenos Ayres. As a result of her successful performances there she was requested to sing for the President of the Argentine Republic and was afterward presented with a beautiful charm as a souvenir of the occasion.

D. L. L.

PIANISTS ACTIVE IN LONDON MUSIC

Julian Clifford, Tina Lerner and Moritz Rosenthal Among Recent Concert Givers

LONDON, March 4. — Fresh from her American triumph Liza Lehmann met with a hearty welcome when she appeared at the Chappell Ballad Concert last Saturday and played the accompaniment to "Clementina's Song," which she wrote for Stella Patrick Campbell to sing in the play "Princess Clementina." Margaret Balfour sang the ditty well on this occasion and Jeanne de Chevreau played the harp obligato. Another attraction of the afternoon was Maggie Teyte in the "Jewel Song" from "Faust." May I add that Messrs. Liddle and Kiddle were the accompanists without being accused of a desire to be facetious?

Julian Clifford is a versatile musician who has attained prominence as a pianist. On Monday evening, at his own concert at Queen's Hall, he showed himself a clever conductor also, if not so clever a composer.

The concert brought forward Tschai-kowsky's Fifth Symphony, Wagner's "Siegfried Idyll" and an overture by the conductor. These works were given sound readings by Mr. Clifford and the London Symphony Orchestra. Later Mme. Marchesi sang the closing scene from "Götterdämmerung" to the enjoyment of a large audience. Not content with one artist of distinction gracing his program, Mr. Clifford introduced Mr. Sapellnikoff in the Liszt E Flat pianoforte concerto. The Russian pianist has shown us how charmingly he can play this work before now, so criticism is unnecessary. The Hon. Mrs. Julian Clifford sang a song-cycle by her husband with orchestral accompaniment. The work is not distinctive in any way except that lovers of melody at any cost had plenty of that honeyed sweetness.

Erich Korngold's Trio, op. 1, has recently

been given here. It shows decided talent and its lack of long-spun melody leads one to hope for the fifteen-year-old composer.

It is always a joy to hear Gervase Elwes sing "Gerontius," for it is impossible to imagine Elgar's music sung with more sincerity and understanding. Mr. Elwes certainly reaches the highest point in his art in the lovely phrases of this work. The usual Ash Wednesday performance of the work was given at the Albert Hall with the Royal Choral Society under Sir Frederick Bridge's able baton.

Bach's "Passion According to St. John" was sung last evening at the first special Lenten service at St. Anne's in Soho. E. H. Thorne conducted the choir and obtained a good performance. One can but marvel at the modernity in feeling of some of this music, considering that it was penned nearly 200 years ago.

At the Halle Concert, in Manchester, Thursday, when Tina Lerner was engaged through Dr. Richter's special recommendation, this talented Russian pianist had a tremendous success, being recalled five times to the platform and having the honor of Dr. Richter's personal applause, the famous conductor making no secret of his approval.

On a recent Saturday, at the Queen's Hall Symphony concert, the pianist, Moritz Rosenthal, gave Schumann's lovely concerto as it is seldom given. It was a magnificent performance, judged from any aspect. Technically one need not hesitate to say it was impeccable, and musically and emotionally it was no less perfect in its conception. After the concert the audience was so enthusiastic that Mr. Rosenthal was obliged to play his arrangements of some Strauss waltzes, which showed the Austrian pianist in all his scintillating musical cleverness.

An interesting performance of Bach's "Passion According to St. Matthew" was given in Westminster Abbey recently by the London Bach Choir under Dr. Allen. Certainly, no more suitable surrounding could be imagined for this glorious music than the ancient gray walls of Westminster. Sir Frederick Bridge was at the organ and Gervase Elwes was one of the soloists.

Tina Lerner appeared with the London Symphony Orchestra on a recent Sunday, when she played Grieg's grateful concerto under Mr. Arbos's baton. Miss Lerner showed the same poise and fine musicianship that she did the preceding Monday at the Symphony concert when Dr. Richter was so impressed with her playing. Few pianists are engaged to appear four times within as many weeks with the best or-

chestra in England. This Miss Lerner will have done before she returns to Germany. Maggie Teyte appeared at the same concert and had her usual success, a success which her delicate art richly deserves.

That talented boy, Ernst von Lengyel, gave a recital at Bechstein Hall, demonstrating that though but a youth of seventeen years he is a finished artist as far as the mere mechanics of the keyboard are concerned. Since he made his first success in London he has advanced sufficiently emotionally and intellectually to leave no doubt as to his eventual development.

Mme. Marchesi, just returned from a highly successful provincial tour, was the soloist at the twelfth concert of Société des Concerts Français. The songs chosen were all from the pen of Ernest Moret, a French composer whom Mme. Marchesi "discovered" some years ago. The composer was at the piano. It hardly need be stated that Mme. Marchesi sang the songs with a fine feeling for their content and mood. Particularly charming was a "Nocturne" with a moving figure in the piano part, and in this Mme. Marchesi obtained a most lovely piano quality without any fictitious effects.

The last Broadwood concert was in the form of a song and piano recital, Miss Teyte and Mr. Grainger as the artists. Miss Teyte sang some French songs in her delightful manner and Mr. Grainger chose some pieces of Brahms, Chopin and Grieg to display his powers. He undoubtedly was at his best in the arrangements of the Grieg folksongs.

EMERSON WHITHORNE.

OBERHOFFER'S MEN INVADE CHICAGO

Minneapolis Orchestra Plays Tschai-kowsky's "Pathétique" at Interesting Concert

CHICAGO, March 13.—The Minneapolis Symphony Orchestra, which from modest beginnings eight years ago has developed into a highly efficient body of seventy-five players, made its first appearance in this city last Thursday evening at Orchestra Hall and was greeted by a large audience most cordial in its expression of approval.

Director Emil Oberhoffer is one of the many brilliant sons of the Theodore Thomas Orchestra, and under the inspiration of that great leader has accomplished much in artistry and his individualism is strongly manifest in the already well-tempered instrumentalists under his own direction. He is a conductor of the virtuoso type, with grace and purposeful freedom in the swing of his baton and is also a careful drill-master, judged by the valuations of ensemble, revealed in the playing of his enthusiastic organization. Mr. Oberhoffer conducts without a score and has unconscionable disregard for the opinions of the other fellow, occasionally taking liberties with tempos that make the stickler for tradition catch breath; but he certainly gets effects that justify his liberty excursions. The organization itself is strangely strong and at the same time has some weak spots—the ensemble has not yet reached that state of perfection that has come to other great orchestral organizations through the matter of long association. The strings are sonorous and give a certain virility in timber of tone that is inspiring. Their attack, particularly in the Tschai-kowsky Symphony, was brilliant and the work ably sustained and they rushed untiringly into finales.

The principal offering was Tschai-kowsky's "Pathétique" Symphony. All the vivid qualities of this Russian melodramatic composition were tensely and trenchantly revealed. No liberties were taken in Mr. Oberhoffer's reading of this tempestuous, nervous and neurotic composition, and he made it not only electrical but sympathetic.

The Wagnerian numbers included the prelude to "Lohengrin," the finale from "Das Rheingold" and the overture to "Tannhäuser."

C. E. N.

Mary Cracroft's New York Recital

Mary Cracroft, the English pianist, will present, in Mendelssohn Hall, Monday afternoon, March 20, a number of works of more than ordinary interest. The program will contain the Bach Prelude and Fugue in B Flat Major and three Choralvorspiel arranged for the piano by the player and given their first New York rendition. In addition there will be new works by Rachmaninoff and Arensky, the latter arranged by Siloti. Siloti is also responsible for a new Tschai-kowsky arrangement which will receive its first hearing.

CINCINNATI CHOIR IN A NEW CANTATA

First Performance There of "Olivet to Calvary" by Maunders

CINCINNATI, March 11.—Cincinnati musical offerings this week have been limited almost entirely to the concerts by the music schools, the exceptions being the concert of the Cincinnati Mozart Club, under the direction of J. Alfred Schehl, and a concert on Sunday evening, when Karl Otto Staps, organist and choir master of St. Paul's Cathedral and member of the Conservatory teaching staff, gave the first Cincinnati performance of the beautiful new cantata, "Olivet to Calvary," by Maunders. The choir on this occasion had the assistance of the tenor, John A. Hoffmann, as soloist. "Olivet to Calvary" is one of the finest works of its kind and its production marks one of the most important sacred music events in Cincinnati of the entire season.

Scholarship students of the College of Music presented the third of a series of recitals at the Odeon Monday evening, March 6. An excellent program offered the performers every opportunity to display their musical possibilities to advantage.

On Monday evening Winifred Burston, the gifted young Austrian, for the last five years under the tutelage of Theodor Bohlmann at the Cincinnati Conservatory of Music, demonstrated her pianistic abilities in a taxing program devoted to Liszt. Miss Burston is equipped with a fluent technique and plays with the abandon and breadth of conception which bespeak the artist.

The Mozart Club concert Tuesday evening was the second affair of the season given by this splendid choral organization. Mr. Schehl presented Beethoven's Mass in C and the last act of "Meistersinger." This club, which was organized but a few years ago under Mr. Schehl's direction, has come to be recognized as one of the worthiest musical organizations of the city, and each concert marks an advance in the quality of the work done.

An operatic recital by pupils from the class of Mme. Louise Dotti was given by the College of Music March 9 at the Odeon. Advanced pupils appeared in solo and ensemble selections from the best known operas, each of the principals being especially coached after the best traditions in operatic repertoire by Mme. Dotti, who was for many years a leading singer. The singers were assisted by Charles T. Wagner, violinist; Thomas Griselle, pianist; Ellis McDiarmis, flute, and Betty Gould, accompanist.

On Friday evening Florence Hardeman Delaney's post graduate recital was given at the College of Music. Miss Hardeman's remarkable talent and ability as a violinist are well known to local music lovers, who were anxious to greet and hear her again in a college recital, the first since her long series of professional engagements. She is the twelfth student to gain the much coveted post-graduating honor. Her program included compositions by Tartini, Saint-Saëns, Bach, Eller, Ern, Paganini and Bazzini.

Another affair of Friday evening was the recital given by Adda B. Young, of the dramatic department of the Ohio Conservatory of Music, with the assistance of Mrs. Dell-Kendall Werthner, soprano, and Philip Werthner, pianist. Mr. Werthner gave the Chopin Scherzo, B Flat Minor, and Liszt's Rhapsody, No. 12. Mrs. Werthner's offerings included the Aria from "Cinderella" and an interesting group of songs.

F. E. E.

Baltimore Orchestra Plays Director's Compositions

BALTIMORE, March 13.—The Music Lovers' Association, Fritz Gaul director, gave a concert at Lehmann's Hall, Monday evening, in which the orchestral selections included two compositions by Director Gaul, "Spanish Dance" and "Roses and Thorns." Other numbers were by Moret, Tschai-kowsky, Beethoven and Bartlett. The soloists were Walter Charbury, pianist; F. Iula, harp, and Miss H. F. Weishampel, violinist, each of whom was heartily applauded. The feature of the concert was the violin solos of Director Gaul, who rendered "Ciaccona," by Bach; "Adoration," Borowski, and an encore number, with brilliant effect. Eight concerts have been given during the four seasons of the Music Lovers' Association with much success. It was organized by Fritz Gaul for the purpose of giving amateur musicians orchestral training.

W. J. R.

FLONZALEYS AGAIN HEARD IN ST. LOUIS

Second of Concert Series Attracts
Favor of City's Music
Lovers

ST. LOUIS, March 11.—Again the most cultured musical tastes were satisfied by the second appearance this season of the celebrated Flonzaley Quartet at the Wednesday Club Auditorium on Friday night. This particular style of music is not heard here often, and the audience which greeted the players last night was more than enthusiastic. Indeed, they had much cause for their enthusiasm, for the work of the musicians was the most delicate heard here in many a day. The opening number of the program was the Beethoven Quartet in F Major, op. 18, No. 1, which was given in masterful fashion. This was followed by the Sonata for two violins, op. 12, by J. Marie Leclair, played by Messrs. Betti and Pochon in a most telling manner. The closing number, Quartet in F Major, op. 96, by Dvôrák, proved to be very interesting. The quartet comes again in April for the third and last concert of their series here.

On Thursday morning the Morning Choral Club gave a very interesting concert at the Odeon. The soloists for the occasion were Mrs. Franklin Knight, whose contralto is a great musical asset to this city, and Theodore DuMoulin, the young first cellist of the Symphony Orchestra. With the exception of the opening and closing numbers, all were furnished by the soloists. The club sang very well, considering the loss of many voices in the chorus, due to illness. The solo work was exceptionally fine and both soloists were given a rousing reception.

This evening at the Musical Arts Hall the Young People's Orchestra, under the leadership of Victor Lichtenstein, presented a most interesting and capable program, assisted by Mrs. Lichtenstein, a talented mezzo-soprano; Joseph Gill and Saul Cohen, both young violinists. The orchestra is composed of young violinists and includes a "Violin Choir," who rendered several numbers with much taste. Mrs. Lichtenstein sings with much feeling and created a most pleasing impression.

One of the attractive musical events of the week was the presentation of "The Pipes of Pan," a pastoral suite by Frederick Knight Logan, and "The Persian Garden," by the choir of the Kingshighway Presbyterian Church. Mrs. George L. Gold, the organist, arranged Mr. Logan's suite for the organ, and the arrangement proved very effective and helpful to the work, in so much as the leading motif is "The Pipe of Pan" and could very well be portrayed on the organ.

Ernest R. Kroeger has again commenced his most interesting and instructive Lenten recitals, the entire music of which he plays from memory. On March 4 the entire program consisted of the works of Beethoven, and this morning he gave a unique program consisting of "The Emotional in Music" and "The Picturesque in Music." In each one of his programs the offerings are arranged to suit the most diversified tastes and they are always thoroughly appreciated.

Mrs. Blanche Skrianka, a local soloist, is spending some time in the South and will appear in concerts in Vicksburg and New Orleans during this month.

William M. Jenkins will dedicate a new organ at Lafayette, Ind., next week. He gave organ recitals last week in Guthrie and Sapulpa, Okla., and Pittsburg, Kan.

Max Zach spent several days of this week in Milwaukee making arrangements for programs, etc., for the coming Spring Festival there, at which the St. Louis Orchestra will play. He returned here Friday.

H. W. C.

ALLEN SPENCER'S RECITAL

Chicago Pianist Advance a Program of
Novel Interest

CHICAGO, March 13.—Allen Spencer, one of the pillars of the local piano community, gave a recital last Tuesday evening in Music Hall, making it the occasion of a somewhat unique and decidedly artistic display, presenting a program out of the ordinary. It is no slight reflection upon enterprise that Mr. Spencer snatches enough time from a busy life as an educator to keep up his practice, his recital work and his investigation most assiduously.

Brahms, Beethoven, Debussy and a local composer, Oldberg, furnished the new or unfamiliar compositions, while Schubert

and Liszt revealed the popular taste. A large and critical audience crowded Music Hall and approved his efforts unstintedly. The Beethoven Sonata seldom heard, following the example of Busoni, eliminated traditions and was given with considerable freedom and depth; too much freedom in one instance, caused by a lapse of memory, but on the whole impressive. It is to be regretted that the Brahms Rhapsody had a similar momentary recession, but that is not remarkable, considering the difficulty of the work.

The Carillon of Arne Oldberg was given with a lucidity and ring that made it most acceptable and a catching novelty. Another feature in which his technique was finely favored was the D'Albert Scherzo and the eight waltzes and B Minor Rhapsody by Brahms. The Debussy novelties had a charm of crispness and that subtle value of nuance so essential to the proper portrayal of the advanced French compositions. C. E. N.

ELMAN A STAR OF PITTSBURG'S WEEK

Big Audience for Violinist and
Another for Stokovski's Cin-
cinnati Orchestra

PITTSBURG, March 13.—Mischa Elman, the violin virtuoso, assisted at the piano by Percy Kahn, appeared in a recital last Thursday night at Carnegie Music Hall and made a profound impression. Almost every seat in the big music hall was occupied. The young artist was soloist at one of the pairs of concerts given last year by the Pittsburgh Orchestra, and the impression made then was, no doubt, responsible for the large audience which greeted him on his appearance last week. All of Elman's numbers were played with such accuracy, precision and spirit as to leave every doubt if they could be improved upon. His accompanist proved himself an artist.

The Cincinnati Symphony Orchestra, which appeared at Carnegie Music Hall last Tuesday night in conjunction with the Mendelssohn Male Choir, scored a triumph. Conductor Leopold Stokovski and his splendid organization were more than pleased with the magnificent reception accorded them. The music-lovers of Pittsburg wanted to hear the Cincinnati Orchestra, and an audience which filled almost every seat in the house, turned out. The orchestra presented two very familiar numbers, "Die Meistersinger" Vorspiel of Wagner and Schubert's "Unfinished" Symphony, both of which always find a responsive chord in the hearts of Pittsburghers. Wagner's masterpiece was given a reading that was perfect and the symphony brought into action the fine tone quality of the string body. In the second half of the program the suite, "Caucasian Sketches," by Ippolitow Ivanow, frequently heard in Pittsburg, met with ready response from the audience. The solos for the English horn and viola were especially well given. The audience was so insistent in applause that Mr. Stokovski was compelled to respond with the prelude to the third act of "Lohengrin." The choir's contributions consisted of "The Reveille," by Elgar; "Farewell of the Normans," by Hugo Kaun, with orchestral accompaniment; "Absence," by Hatton, and "The Soldiers' Chorus," from "Faust."

Mrs. Ord Bohannon's song cycle, "The Sleeping Beauty," given last week by the Tuesday Musical Club, proved highly enjoyable. The music was sung by a mixed quartet. The remainder of the program, arranged by Mrs. Vida McCullough McClure, was rendered by Mrs. James Patton, Jr., contralto, and Mrs. Charles Clarke, pianist. E. C. S.

MISS POWELL IN NEWARK

Violinist Leaves a Lasting Impression
by Her Spirited Playing

NEWARK, N. J., March 11.—Maud Powell's playing thrilled the Wallace Hall audience on Tuesday evening and left a lasting impression of her virility and artistic personality.

The program was delightfully arranged and brought Miss Powell's fine qualities into most interesting contrast. Her interpretation of the Mendelssohn Concerto was impressive and complete, while her technique in Wieniawski's "Faust" fantasia and Sarasate's "Spanish Dance" was flawless; but her own arrangement of Chopin's "Minute" waltz was most captivating and had to be repeated.

She was also heard in a part of Beethoven's "Kreutzer" sonata with her accompanist, Mr. Liachowsky, whose part in the program, together with his playing of the Rhapsodie No. II of Brahms, was highly commendable. C. H.

CHRISTINE MILLER WITH MAENNERCHOR

Popular Contralto Makes Third Ap-
pearance Within Three Years
in Indianapolis

INDIANAPOLIS, IND., March 12.—At the regular monthly concert given by the Indianapolis Männerchor, Christine Miller, contralto, assisted for the third time in as many years, and the artist was welcomed with the utmost cordiality, which proves her popularity here. The program opened with "Help, O Lord, Me Find Assistance," by F. Mendelssohn-Bartholdy, for Miss Miller and the mixed chorus. This was given with broad and masterful interpretation, such as the composition calls for. The Männerchor did most excellent work, and to Rudolph Heyne, director, should be given unbounded credit for the meritorious way in which he has brought out this chorus. Especially fine was the "Morning Song," for mixed chorus, by Jul. Rietz.

Miss Miller's numbers included "The Asra," by Rubinstein, and "Inclination," by Strauss. As an encore she gave the old German song, "In the Time of Roses," by Reichardt. A beautiful interpretation of Van der Stucken's "Blessedness" did the artist give. The last group was "Serenade" and "The Blacksmith," by Brahms, the latter being so exquisitely given that it was repeated and in response to enthusiastic applause. Herr Heyne played remarkably artistic accompaniments for Miss Miller.

Hannah Wolff Freeman, the Dutch pianist, was heard here Tuesday evening in recital at the All Souls' Unitarian Church, before an audience made up of musicians almost entirely, which created a musical atmosphere which added much to the enjoyment of the evening. The program was indeed noteworthy, for it offered more interesting numbers, both as to composition and interpretation, than have characterized the programs given to us by visiting artists. The principal number was the Sonata to Schumann, which is regarded as the greatest of Liszt's compositions in sonata form. M. L. T.

USED FULL ORCHESTRA

Frank Damrosch Says There Was No
Curtailement at Oratorio Society
Concert

In a review of the performance of César Franck's "The Beatitudes," published in MUSICAL AMERICA, it was stated "the orchestra was that of the Symphony Society of New York in considerably reduced numbers. It is indeed a mistake that Mr. Damrosch does not use the entire orchestra on such an occasion since Franck's work was planned for a large, modern orchestra and not such an orchestra as might be sufficient for a production of Cowen's 'Rose Maiden' or Gaul's 'Holy City.'"

Frank Damrosch, conductor of the New York Oratorio Society, in a letter addressed to the editor of MUSICAL AMERICA, writes in reply to this observation:

"My attention has been called to the marked statement in your latest issue (Mr. Damrosch refers to the paragraph already quoted). It is contrary to the facts, as I employed not only the full Symphony Society Orchestra, but several additional musicians, in the performance of 'The Beatitudes.'"

MUSIC IN BUFFALO

Liza Lehmann's "Persian Garden" Given
by a Vocal Quartet

BUFFALO, N. Y., March 13.—On Wednesday evening, in Æolian Hall, Liza Lehmann's "Persian Garden" was finely sung by a quartet composed of Mrs. Talbot Howe, Mrs. George Barrell, Charles Yates and Frederick True. Tracy Balcom accompanied the quartet on the pianola with sympathy and splendid balance. Mr. Balcom also played with fine effect on the Æolian pipe-organ Saint-Saëns's "The Deluge." The large audience present gave ample demonstration of their enjoyment of the evening's entertainment.

The free organ recital given in Convention Hall on Sunday the 5th was largely attended. Katherine Kronenberg, soprano, and Hazel Dickman, contralto, sang two duets and the local critic commented, the day following, in terms of warmest praise on their singing. These two young women have been earnest students for the past four years of Mme. Frances Helen Humphrey, who has been their only teacher. Both contemplate making a professional career on the concert stage. The visiting

organist, A. H. Davis, of Bradford, Pa., played some interesting selections and was well received.

Mary M. Howard, organist and dean of the Buffalo music critics, has sold two manuscript anthems to the Lorenz Publishing Co., of Dayton, O. They are entitled, "Beyond the Sowing and the Reaping" and "Lift Thine Eyes." Miss Howard has a large class for the study of harmony, which she teaches most successfully.

The Russian Ballet, headed by Mordkin and Pavlowa, danced at the Teck Theater the evening of the 2nd, before a house where every seat was sold and standing room was at a premium. This was their second appearance here and their success was more pronounced than at their first appearance. F. H. H.

KANSAS CITY WARMS UP TO HEINEMANN

Busoni and Carl Busch's Orchestra
Complete an Eventful
Week of Music

KANSAS CITY, Mo., March 11.—Alexander Heinemann, the eminent interpreter of German *lieder*, sang in the Casino on Tuesday evening under the local management of W. A. Fritchey. His recital was indeed a treat; he has a genial personality which won his audience before he had sung a note, and during the entire program he was enthusiastically encored. Songs by Schumann, Schubert, Loewe and Hermann comprised his program, which was the finest of its kind ever heard here.

On Thursday evening Busoni played in Convention Hall to a large audience which was most appreciative; however, Mr. Busoni was not in his most gracious mood and played but one encore. The program included the Busoni transcription of the Bach "Chaconne," the Chopin Sonata, No. 2, Schumann Variations and Toccata, op. 7, a rhapsody and Caprice Valse by Liszt and Liszt arrangements of Schubert's "Erl King" and Hungarian Marche.

After such a demonstration of the talent and material for a symphony orchestra as was given on Tuesday afternoon in the Schubert Theater there is no reason why we should not have a permanent organization of that kind. Carl Busch is responsible for this excellent concert by fifty local musicians; it was a revelation to those whose went expecting something mediocre. Mr. Busch's programs are always interesting, as he presents new works and generally has a new composition of his own to offer. On this occasion it was "The Song of the Ozarks," a beautifully plaintive work characteristic of its name. Other numbers given were Haydn's Symphony in D Major, Overture to "Ruy Blas," Mendelssohn; Svendsen's "Zorahayda," Joernfelt's "Praeludium," Sibelius's "Kulema" and Elgar's "Pomp and Circumstance." M. R. W.

THE BALDWIN RECITAL

Two Interesting Programs Arranged by
New York Organist

For his one hundred and seventy-ninth and eightieth recitals, Samuel A. Baldwin will present two programs of exceptional interest in the Great Hall of the College of the City of New York.

The program for Sunday afternoon, March 19, contains the big Toccata and Fugue in C Major of Bach, the Allegretto from Symphony No. VII of Beethoven, the Fifth Sonata, op. 80, of Guilman, shorter pieces by Frysinger, Bellairs and Elgar, closing with the powerful Concert Piece in C Minor by Johann Ludwig Thiele.

On Wednesday afternoon, March 22, the "St. Ann's Prelude" and Fugue of Bach, the F Major Concerto of Handel represent the old composers for the organ, while a movement from a sonata by Dudley Buck, Liszt's "Prelude and Fugue on the name 'Bach'" and pieces by Lemare, Harwood and Johnston comprise the compositions of moderns.

Cecile Behrens to Give Philadelphia
Recital

Cecile M. Behrens, the pianist, who scored so remarkable a success at her recent New York recital, will give another recital in Philadelphia during the month of April. On March 9 she was tendered a reception by Mrs. Gustav Hinrichs, at which a number of prominent persons were present. The pianist delighted her hearers by a beautiful performance of numbers by Liszt, Mason, Dvôrák and Chopin.

KRIENS COMPOSITIONS FORM WHOLE PROGRAM

Eleanor Foster-Kriens, Mary Lansing,
Margaret Hoberg, Paulo Gruppe and
George Barrère, the Artists

Christiaan Kriens, the composer, whose works have been given frequent hearings this Winter, was heard in recital on Friday evening, March 10, at the Virgil School of Music, New York City, assisted by Mrs. Eleanor Foster-Kriens, piano; Mary Lansing, contralto; Margaret Hoberg, piano; Paulo Gruppe, cello, and George Barrère, flute. The program follows:

I. Sonata for Violin and Piano, No. II, Mr. and Mrs. Kriens; II. (a) "Du bist wie eine Blume," (b) "Le Livre de la Vie," (c) "Meditation," Mary Lansing; III. Nocturne for Piano-forte, B. Margaret Hoberg; IV. "La Nymphe Bocagère," George Barrère; V. (a) "Vision," (b) "La Soir," (c) "La Lettre d'Adieu," Mary Lansing; VI. "Morceau Symphonique," Paulo Gruppe; VII. "Sons du Soir" (from Suite "In Holland"), Mr. Kriens.

It is indeed difficult to listen to the compositions of a single composer for a whole evening and it is saying much to note that the works of Christiaan Kriens were enjoyed by the large audience which heard the program on Friday evening.

The sonata for violin is a splendid work, filled with many big ideas, all carefully developed and worked, showing complete mastery of the form. It was excellently played and was received with much applause. Miss Hoberg played the "Nocturne" for piano with excellent expression and fine technic. Miss Lansing sang two groups of songs, with the composer at the piano, with beauty of voice and excellent interpretation. The songs are indeed worthy compositions, original in style and make up and rich in melodic invention, notable examples being "Vision" and "La Lettre d'Adieu."

Mr. Gruppe played the "Morceau Symphonique" in admirable style. Such cello playing is a rare treat, for Mr. Gruppe draws a remarkable tone and has a stupendous technic at his command. It is a big work and is no doubt planned with orchestral accompaniment, which no doubt enhances the beauties of the composition. George Barrère played an "Introduction and Caprice Féérique" with the most exquisite total effect that can be imagined. Of his flute playing only the highest praise can be given, for such tone on the flute is a revelation to all music-lovers.

At the close of the evening Mr. Kriens added his "Sons du Soir" for violin, which he played artistically and with fine expressiveness. It was in truth a night song and brought the highly enjoyable evening to a delightful close.

Basso Hinshaw Prominent in Fraternal Orders

William Wade Hinshaw, the American basso, who has won much success during the present season, and whose engagement to marry Mabel



William W. Hinshaw

Clyde, a popular society girl of New York, has just been announced, is a Mason of high standing. He belongs to the Apollo Commandery, No. 1, K. T.; the Knights of Malta; the Oriental Consistory (32nd degree) and the Medinah Temple of Chicago; also to the Elks, the Knights of Pythias and many other fraternities of prominence.

Mr. Hinshaw is also president of the Hinshaw Conservatories of Music in Denver and Chicago. It was recently announced that he had signed a contract with the Metropolitan company for the coming two years.

Miss Gardner's Piano Pupils Heard

The pupils of Jessie Lillian Gardner gave a piano recital at her studio, No. 151 West 70th street, New York, on March 4. The excellent manner in which some of the pupils acquitted themselves, displaying marked technical ability, testified to the good results of Miss Gardner's method of teaching. The program was given by Anna Moore, Dorothy Hunter, Edith Aitken, Alys Sinclair, Lucile Bocage, Florence McNulty, Helen Kirwan, Elizabeth Collins and Louise Eyre.

Garden Cuts Herself in Dagger Dance

BALTIMORE, March 10.—Mary Garden was slightly wounded last night while acting the dagger dance in "Natoma." The dagger slipped as she made a lunge with it, cut her arm near the elbow and sliced the skin from the tip of the finger.

BUFFALO ACCLAIMS STOKOVSKI'S WORK

Cincinnati Orchestra and Olga
Samaroff Give a Brilliant
Concert

[From a Staff Correspondent.]

BUFFALO, N. Y., March 10.—An overwhelming success was scored by Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra, on the occasion of his first visit with the orchestra to Buffalo, on March 9. Olga Samaroff, pianist, as soloist, shared in the great success of the concert, which was held at Convention Hall. The program was composed entirely of works of Tschaiakowsky, including the Marche Slav, Piano Concerto in B Flat Minor, and Symphony No. 6, "Pathétique."

The nature of the attack and accents in the first half dozen bars of the march made one realize that the orchestra was under the control of a force of very unusual nature. The sense of a high vitalization, of almost superhuman keenness of musical consciousness, increased as the interpretation proceeded. Accents and shadings took on new and intenser values, climaxes became strangely powerful and poignant, and when the conductor came to the close the house was in an uproar and recalled him again and again.

Mme. Samaroff was warmly greeted upon her appearance and gave a performance of the Tschaiakowsky Concerto which gleamed and scintillated with vivacity. The pianist played with a beautiful bell-like tone, and a fine feeling for the complex rhythms of the work. The passage work was particularly deft and graceful and she gave noticeable attention to delicate special accents capable of adding character, especially Russian character, to the interpretation. The nonchalant grace of the artist and the ease with which she overcame all difficulties added to the attractiveness of the performance. The pianist was recalled enthusiastically several times and finally responded with the "Frühlingsrauschen" of Liszt and Paul Juon's "Nymphs and Satyrs."

Conductor Stokovski gave the audience fresh surprises in his accompaniment to the concerto. The colossal tonal power shown in the Marche was perfectly subdued to support the piano, but when the conductor had a tutti it was a revelation to those not accustomed to hearing the orchestral part of a concerto performed as if it were something less important than a symphony. The instant he had the orchestra to himself the attention which had been held to high pitch by the pianist was transferred at an equally high pitch to the orchestra. The experience was new and refreshing.

The expectation as to what such a leader would do with the "Pathétique" symphony was not disappointed. To hear it under the electrical influence of this astonishing conductor were as if one assisted at the creation of the work in the inspired mind of the composer. Every quality called for by the work was forthcoming in generous abundance—immense dignity, incredible alertness, extraordinary concentration. Stokovski surcharges every note and phrase with character and emotion. Not a bar nor a note goes to waste, or passes without having spoken its unmistakable word to the musical sense. The symphony lived and glowed from first to last with creative passion. A remarkable accord was to be observed between the spirit of the work in its every inflection, and the movements of the conductor—a fitness of visible motion to invisible emotion partaking of the nature of genius.

The audience, which was very large, was profoundly moved by the performance, and showed its enthusiasm by tremendous and prolonged applause. ARTHUR FARWELL.

Prof. McWhood on Lecture Tour

MADISON, N. J., March 13.—Professor L. B. McWhood, director of the Department of Music of Drew Theological Seminary, spent last week in a lecture tour among some of the New England colleges. He spoke on "The Purpose of Music" at Smith College on March 7, and at Mt. Holyoke College on the following evening. On March 10 he addressed the Philosophical Union of Williams College on "Music and Education."

Pupil of F. X. Arens Fills Important Engagements

Mr. J. Humbird Duffey, who a few years ago was one of our well-known baritones, and who developed into a dramatic tenor under Mr. Arens's guidance, is now on an extended concert tour throughout the Southern States.

MME. FRANKO'S VERSATILITY

Her Playing as Violinist and Pianist
Enjoyed at Concert

Jeanne Franko, the violinist, was a successful participant in a charity musicale given at the Hotel Plaza, New York, on the afternoon of March 7. She was heard in numbers by Grétry, Nachez and others, playing with great brilliancy, fire and technical perfection and beauty of tone. She was received with great enthusiasm.



Jeanne Franko

Later in the course of the afternoon she played the piano accompaniments to the cello solos of Leo Schulz, proving herself a pianist of rare abilities. Mme. Franko's versatility as a musician is well known to New York music-lovers, who have learned to love her work as both pianist and violinist.

ST. CECILIA CLUB IN ADMIRABLE CONCERT

Chorus Sustains Well Its High Standing
Among New York Choirs of
Female Voices

The St. Cecilia Club, under its conductor, Victor Harris, appeared on Monday afternoon last at a concert given for the benefit of the New York Diet Kitchen in the ballroom of the Waldorf-Astoria, New York. There was a large audience of notables. Mary Cracroft, pianist, and Alma Gluck, soprano, assisted the club.

The chorus, which stands high among New York choirs of female voices, sang Chaminade's "Evening Prayer in Brittany"; Schubert's "Au die Musik" in a remarkable setting for women's voices by Louis Victor Saar, of Cincinnati; Horatio Parker's "In May" and a setting of "Ashes of Roses" by the conductor, Mr. Harris. The latter is a miniature of the first water, the composer arriving at harmonic vocal effects of striking originality and beauty, all of which the chorus brought out in good fashion.

Miss Cracroft, already known in this city as a Debussy specialist, surprised her hearers by giving two Liszt numbers as her first group, the "St. Francis Walking on the Waves Legend" and the Gondoliera "Venezia e Napolitan" in true Liszt style. She later gave a Debussy "Toccata," a charming "pavane," by Delibes, called "Le Roi s'amuse," "Esquisse," by Arensky, and the "Polonaise," op. 53, of Chopin. In all her work she displayed rare artistic qualities.

Mme. Gluck sang an endless "Praeludium" by Robert Kahn, an exquisite song, "Der verschlossene Gärtlein," by Kurt Schindler, in which there is much of interest in the harmonic outline, and a blithe and merry "April" by Victor Harris. Her work was received with strong evidences of pleasure and she sang a little Scotch song as an extra. Her other offerings were songs of Paladilhe, Smetana and Parker.

The St. Cecilia was also heard in a composition of Liza Lehmann's, called "In Sherwood Forest," a vocal intermezzo for chorus, and four solo voices. It is decidedly monotonous and even the splendid performance it received did not make it of live interest. Cadman's "Little Papoose" brought much sincere applause, for it is a dainty bit, though it is hoped that Mr. Cadman did not mean it to be Indian (for it might be Icelandic, were not the title "Little Papoose.") Templeton Strong's "Now is the Month of Maying," with its tinkling piano part, won well deserved appreciation and was well sung. Johann Strauss's "By the Beautiful Blue Danube," arranged by Max Spicker, brought the concert to a close.

"Bohemian Girl" with Circus Accessories

An elaborate revival of Balfe's "Bohemian Girl," which enlisted in addition to the regular company the services of a troupe of Japanese acrobats, ten horses, a monkey, a goose, a chicken and a pig, was given by the Aborn English Opera Company at the Majestic Theater, New York, last Monday evening. A large audience, which appeared to enjoy the interpolated specialties quite as much as the faded tunes and silly plot of the old opera itself, was present and gave vent to much enthusiasm. The performance itself was commendable. Helena Kirmes sang the rôle of Arline with a voice of pretty quality and had to repeat the "Marble Halls" aria. Bertha Shalek as the Queen revealed pleasing vocal abilities.

ORCHESTRA MEMBER SHINES AS COMPOSER

Mr. Damrosch Introduces Symphonic Poem by Victor Kolar
—Miss Parlow a Soloist

In the person of Victor Kolar, one of the first violinists of his orchestra, Walter Damrosch introduced a new composer at the fourteenth Sunday afternoon subscription concert of the Symphony Society at the New Theater, on March 12. Kathleen Parlow was the soloist and the program was as follows:

Victor Kolar, Symphonic Poem, "Hiawatha" (new, first time); Brahms, Concerto for Violin with Orchestra in D, Miss Parlow; Brahms, Symphony, No. 2, in D.

Mr. Kolar is a native of Budapest and since coming to America about six years ago has interested himself in Indian melodies. No program was given out for the symphonic poem played on Sunday afternoon, although the program notes said that it was suggested by Longfellow's poem.

The work gave abundant evidence of true musical emotions on the part of its composer and showed a striking capacity for effective orchestration. The work, however, has serious defects. The themes do not stand out clearly enough and at the close one has little or no idea of the thematic content of the composition. The composer has not drunk deeply of the inspiration of Indian life or music. It is only occasionally that the Indian feeling comes to the fore, the music immediately laxing to a style quite alien, although not unmusical. There are marked reminiscences of "Die Götterdämmerung"—the scene of the Norns, and that of the Hall of the Gibichungs; of "Tristan und Isolde" and of the Finale of the "Pathétique" Symphony of Tschaiakowsky, as well as one of MacDowell's "Woodland Sketches." The composer, as elsewhere, shows a musical fancy which should enable him to develop along more truly individual lines. He suffers, also, from diffuseness of form and comes to many stopping places before reaching the final one.

The audience gave Mr. Kolar much applause and called him to his feet several times. The work was smoothly conducted by Mr. Damrosch.

Miss Parlow again showed her heroic and fiery capacities as a violinist in her interpretation of the Brahms Concerto. Her striking appearance, which is of the pre-Raphaelitic, Rossettiish type, combined with her great powers of brilliancy, tone production and emotional warmth, make her one of the most preeminent figures of the violin world.

Except for the Allegretto the Second Symphony of Brahms, which is supposed to be cheery and spring-like, sounded rather dull and Teutonic. It requires to be performed with an exaggeration of nerve to atone for its lack of modern interest.

A NEW CONCERT AGENCY

Annie Friedberg Representing Berlin
Firm in New York

The Concert Direktion Leomard of Berlin has now opened an agency in America, with Annie Friedberg in charge. Miss Friedberg is not connected with any other management but the Berlin house, and has already booked a number of well-known artists.

Joan de Manén, the great Spanish violinist, will be one of the newcomers from Europe. Foremost among Miss Friedberg's attractions are Alice Nielsen, prima donna soprano of the Boston Opera Company, and Otto Goritz, baritone of the Metropolitan Opera Company. Other American artists who are under this management are Hugh Allan, of the Montreal Opera Company; Amy Ray, contralto; Edmund A. Jahn, basso; Betty Askenasy, Russian pianist, and others.

Metropolitan Opera Directors Re-elected

All the officers and directors of the Metropolitan Opera Company were re-elected at the annual meeting of the directors, on March 13. They are: Chairman, Otto H. Kahn; vice-president and treasurer, Henry Rogers Winthrop; secretary, Rawlins Cottenet; directors, Edmund L. Baylies, Rawlins Cottenet, Paul D. Cravath, T. De Witt Cuyler, George J. Gould, Eliot Gregory, Frank Gray Griswold, Eben D. Jordan, Otto H. Kahn, Clarence H. Mackay, Edward T. Stotesbury, W. K. Vanderbilt, Henry Payne Whitney and Henry Rogers Winthrop. No other business was transacted. It had been previously announced that the directors intend lengthening the season several weeks next Winter.



A recital was given last Sunday at the Chicago Piano College by Ariel Maxwell, Seymour Amick and Alice Petersen.

A recital was given on Friday evening in the Conservatory of Music, Kansas City, Mo., by M. Boguslawski, pianist; François Boucher, violinist, and May Kelly, soprano.

Adaline Bowie, one of Portland's (Ore.) young pianists, gave a delightful recital last week. She gave excellent rendering of difficult numbers by Bach, Beethoven, Schumann, Chopin and Liszt.

A. L. E. Davies, associate director of the Mendelssohn Choir of Toronto, in the preparation of Pierné's "Children's Crusade," has been appointed choirmaster of the Metropolitan Church, Toronto, one of the largest Methodist churches in Canada.

At the final meeting of the Music Club of Baltimore for this season, held at the home of Mrs. George Hamilton Cook, the artists were Adelin Fermin, baritone, and George Boyle, pianist, both of the Peabody Conservatory faculty.

Students of Rockford College, Rockford, Ill., gave a performance of the operetta "The Japanese Girl," on March 3. The work was charmingly acted and sung. The performance was directed in very efficient style by the vocal instructor, E. M. Fitch.

Vocal students of Mary Houghton Brown, director of music at the Bishopthorpe Manor, South Bethlehem, Pa., presented an operetta, "The Egyptian Princess," on February 23. The piece was well presented and the orchestra was an important factor in the success of the piece.

The Schubert Choir of York, Pa., has made an innovation in its policy. Hereafter the solo parts at its renditions will be handled largely by members of the society, in order to encourage them to greater effort in music. Artists from distant points, however, will continue to assist.

William H. Orem has been appointed organist of St. Paul's Reformed Church in Baltimore; Edwin H. Yearley has been appointed organist of Fourth Baptist Church. Both are pupils of D. Merrick Scott, organist of First Methodist Episcopal Church and Goucher College.

Mrs. Marie Stapleton Murray, who will be the soprano soloist at the Emory Methodist Episcopal Church, Pittsburgh, after May 1, sang last week at Memphis, where she held a church position at one time. She sang Charles Wakefield Cadman's "Sayonara" for the first time in the South and scored a success with it.

A new song by a young Columbus, O., composer, Claude Kilworth, was brought forward at a recent matinee recital of the Woman's Music Club of Columbus. It was entitled "A Life Lesson" and was sung by Mrs. Edith Sage Macdonald. It revealed in the composer considerable talent for song writing.

The Egbert String Quartet was heard in a concert in Barnes Hall, Cornell University, on the evening of March 2. Their program contained Schubert's D Minor Quartet, Haydn's Quartet in D Major and Olsen's Suite for piano, quartet and double bass. They were assisted by Gertrude Nye and Jeffrey Harris.

A recital was given at the Heilig Theater in Portland (Ore.), by Josef Hofmann, the pianist, on March 4. The concert was under the Steers-Coman management and was a success, financially as well as musically, a large attendance greeting the artist, whose entire tour through the Pacific Northwest has been most successful.

In an organ recital, given by Jessie L. Armstrong, organist and choir director of

Brantly Baptist Church at Garrett Park M. E. Church, Baltimore, recently, a special feature was the playing of three compositions by Miss Armstrong, Melody in C, Caprice and Grand Chœur. The assisting artists were Edwina D. Forrest, soprano, and Morris W. Cromer, baritone.

The farewell appearance of Miss Isadora Duncan and Walter Damrosch with the New York Symphony Orchestra, announced for Thursday afternoon, March 16, has been postponed to the evening of Friday, March 31. This will be Miss Duncan's last appearance, as she sails for Europe the following morning, Saturday, April 1.

A musical service of particular interest will be given in the James M. E. Church, New York, the last Sunday evening in April. Mark Andrews, F. R. C. O., F. A. G. O., will assist his friend Chester H. Beebe, organist of the church, at the organ, and the musical portion of the service will be devoted to the compositions of Mr. Andrews.

The Recital Club, of Baltimore, was entertained by Mr. and Mrs. George T. M. Gibson at their home, No. 514 Park avenue, Saturday afternoon. The musical program consisted of solos by Marion B. Boise, soprano, and Mr. Gibson, baritone. The program included a song cycle for two voices by Liza Lehmann. Harold Randolph accompanied the soloists at the piano.

Clarine McCarty, pianist, has left Washington, D. C., for a short concert tour in the North. Among the places where she will be heard are Pittsfield, Mass.; Northfield, Mass., where she will give a varied program before the students of the famous Moody School, and in Harrisburg, Pa., where she will be assisted by Faye Humphrey, soprano, of Washington.

Alma Poehler of Lawrence, Kan., who has been studying in Europe for the last three years, gave an enjoyable recital of songs in the Studio Building, Kansas City, Mo., on Tuesday evening of last week. Her French songs were a delight and her German ones also were sung with excellent style; her work is especially interesting and helpful to students.

The Cecelian Choir, Choral Union, the boy choir, the Treble Clef Choir, together with Mrs. Mabel Corlew-Smith, Gertrude Kastholm and Herbert Miller, as soloists, under the direction of H. Augustine Smith, gave Shelley's "Soul Triumphant" last Friday evening at the First Congregational Church, in Chicago. Excellent accompaniments and organ solos were given by Albert Cotsworth.

Mrs. William Middleschulte gave an extraordinary program last Sunday evening at St. Paul's Church in Chicago, having the assistance of Bruno Kuehn in violin solos and obbligatos, and Leonora Allen and Iva Bigelow, sopranos, Mrs. George McBean and Mrs. Christine Nielsen Drier, contraltos, Edward Walker and William Barlow Ross, tenors, and Hyde W. Pierce and Arthur Middleton, basses, constituting a double quartet of remarkable excellence.

Edward Johnston gave an organ recital under the auspices of the New York State College of Agriculture, at Cornell University, on February 22, for the farmers' week visitors. The program was as follows: "Sonata in the style of Handel" (Wolstenholme); Andante in G (Batiste); "Pilgrims' Chorus" (Wagner); Gavotte from "Mignon" (Thomas); "Hallelujah" Chorus (Handel); "Evensong" (Johnston); "Overture to William Tell" (Rossini).

The People's concerts given under the Socialist municipal auspices in Milwaukee at the Auditorium every Sunday afternoon, are at last on a paying basis. During February a net profit of \$2.76 was earned, the total attendance being 9,763 for

the four Sundays, with aggregate receipts of \$1,002 and disbursements of \$999.75. There is still a deficit of \$1,000 from previous concerts which it is hoped the municipality will take care of.

The piano pupils of M. Duble-Scheele, director of the Master Music Studios, gave a recital at the studios in New York on Saturday afternoon, March 11, assisted by Mrs. Arthur Terry, mezzo-soprano. The piano pupils showed the excellent training of Mrs. Scheele and played with good technique and finish. Mrs. Terry displayed a voice of sympathetic quality and interpreted her program numbers with intelligence and discretion.

Sofia Stephali, mezzo-soprano, presented by the National Society for Broader Education, New York, gave the first of a series of three popular concert lectures in Memphis, Tenn., March 9. Her subject was "The Influence of Music." She was assisted by Berenice Lathrop. Miss Stephali's numbers were all followed with interest. She talked the following afternoon on "Music and Childhood," and closed the series with a discussion of "Music and Life" the same evening.

The Milwaukee Männerchor, through the initiative of which Milwaukee secured the 1911 fest of the Nordamerikanischer Sängerbund, gave a "Liedertafel" concert last week as a forerunner of the big event to come in June. It was directed by Albert Kramer. The Milwaukee festbehoerde is actively engaged in the work of preparing for the fest. Headquarters have been established, and the board, which is composed of more than 100 representative business men, is planning to entertain no less than 30,000 singers.

Ernest R. Kroeger, pianist and composer, gave a piano recital in Music Art Hall, St. Louis, on March 4, devoted exclusively to Beethoven. He played the Sonata in D Minor, op. 31, No. 2; the Rondo in G, Andante in F and Rondo, op. 120 and the sonata "Appassionata." On March 11 he gave another recital devoted to the illustration of the "Emotional in Music," and the "Picturesque in Music." Works by Bach, Chopin, Henselt, Beethoven, Liszt, Rubinstein, Huss, Schubert, Schumann and Kroeger made up his list.

A musicale was given at the Arundel Club in Baltimore last Saturday afternoon by Mrs. Mabel Garrison Siemmon, soprano; Harry Sokolove, violin, and Edward Mummer, pianist. Mrs. Siemmon sang an aria from Charpentier's "Louise" and several groups of German and English songs. Mr. Sokolove's numbers included Hauser's Hungarian Rhapsody and the Meditation from "Thaïs" by Massenet. Mr. Mummer appeared as soloist and accompanist, giving selections from Bach, Mendelssohn and Leschetizky. The artists are members of the Peabody Concert Company.

Mme. Antoinette Szumowska, the Polish pianist, inaugurated her series of three subscription lesson recitals, Wednesday, in Ternesichorean Hall, Worcester, Mass. Subsequent recitals follow on Wednesday, March 15 and 22. Mme. Szumowska was a pupil of Paderewski and is a member of the Adamowski trio. She divided her program into three parts, beginning with general remarks on technique and phrasing, then giving a description of some of the composers and their times and concluding with illustrations as to how certain passages should be played.

Thomas W. Musgrove, organist and pianist, gave an organ recital at the Brenan College Conservatory of Music, Gainesville, Ga., on Sunday afternoon, March 5. This recital was one of a series being given during the season at the college and was received with the usual enthusiasm. The program contained the overture to Handel's "Samson," Floar's Elevation, the Handel Concerto in G Minor, two numbers by Grieg and the Chopin "Marche Funèbre." Mr. Musgrove was assisted by George A. Rogers, who sang several solos, including two from Haydn's "Creation."

Professor Arne Oldberg, of the music department of Northwestern University, Evanston, Ill., who was recently awarded one of the prizes of the National Federation of Music Clubs for orchestral composition, was the guest of honor of the St. Cecilia Society of Grand Rapids, Mich., at its last meeting. Mr. Oldberg played his sonata in B Flat Minor, op. 28, in three movements; "Preludium," op. 5,

No. 1; "Chanson Triste," op. 13, and another of his compositions, "Three Miniatures." These works all revealed marked originality and poetic quality and were vigorously applauded.

Herbert Dittler, violinist, a pupil of Theodore Spiering, gave a recital at the Master Music Studios in New York recently. His program consisted of the Bach Sonata in E Minor, No. 7, the Mendelssohn Concerto, the Saint-Saëns Rondo Capriccioso, and a group of pieces by Ondricek, Kreisler and Laub-Wilhelmj. Mr. Dittler's tone, though not large, is of excellent quality and his left-hand equipment is prodigious. He was heard to the best advantage in the Bach Sonata and in the final group. These latter he played with a delicacy and style that won for him the hearty applause of the audience.

Baroness Elsa Laura von Wolzogen, who gave a concert of ancient folk songs, accompanying herself on the lute, made a strong impression on a recent Sunday afternoon in Chicago. The first part of the recital consisted of folk songs with her own accompaniment on the ancient German lute. A novelty was six dances, Swedish, Russian, Spanish, Hungarian, Italian and French, the verses of which typified the spirit of the dance. The second section of the program was devoted to art songs with piano accompaniments by Eleanor Scheib. The final group returned to folk songs with accompaniment on the lute introducing Austrian, Welsh and old German songs and Swedish and Scotch ballads.

A Mendelssohn evening was given by the Madison Avenue Temple Choir of Baltimore, March 7, under the direction of Charles H. Bochau, assisted by Abram Moses, violinist; George Castelle, baritone, and Frederick D. Weaver, organist. The recitative, aria and quartet from "Elijah" were sung by Mr. Castelle, baritone, and a quartet composed of Eleanor B. Chase, Anna G. Baugher, Oscar H. Lehman and William G. Horn. Roberta Glanville, soprano, was heard in the cantata, "Praise Jehovah," with the same quartet, chorus and organ. Miss Glanville, Mr. Castelle and choir sang the duet and chorus from "Elijah." Mr. Weaver's organ selections were: Prelude and Fugue in C Minor, op. 37, No. 1, and Finale from Organ Sonata, op. 65, No. 1. Mr. Moses, violinist, played the Andante from Violin Concerto, op. 64. The Madison Avenue Temple Choir has fifteen members with Charles H. Bochau, director.

A series of lectures on "The Great Modern Composers" was begun in the Museum of Natural History, New York, on Tuesday of this week by Daniel Gregory Mason, of the Columbia University Department of Music. Mr. Gregory discussed Dvůřák. Other free lectures under auspices of the Board of Education for this week were as follows: "Song by the Fireside," Mrs. C. Milligan Fox; "Edward Grieg and the Scandinavian Songs," Gurli I. Lennborn, illustrated by songs by Miss Lennborn and instrumental selections by Charlotte Herman; "Beethoven, the Master of Masters," Dr. John S. Van Cleve; "German Songs," Estelle Rose; "Beethoven's Early Works," Daniel Gregory Mason; "Patriotic Songs," Frederic Reddall; "Songs of Burns," Mrs. Henrietta Speke-Seeley; "Schubert, King of Song Writers," Mrs. Jessie A. Colston; "Songs of the Land of the Steppes," Mr. and Mrs. Barclay Durham; "The National Music of Spain," Ronald F. Oliphant.

A chapter of the National Greek Fraternity Sinfonia was installed at the Peabody Conservatory of Music in Baltimore last week. The fraternity confines its members strictly to those engaged in the profession of music, and is the only one of a national character. Only men may join it. Its chapters are established only in schools of high reputation. The local chapter will be known as the Kappa Chapter and was installed by the Supreme President of the organization, Percy C. Burrell, of Boston. He was accompanied by the Supreme Historian, Herbert Kaiser, and Mr. Quinn, the secretary of the Beta Chapter of Philadelphia. After the installation the visiting guests were given a box party at the Academy, after which a supper was given at the Florestan Club, where they were entertained during their stay in the city. The members of the local fraternity are as follows: Harry P. Veazie, Taylor Scott, Oscar Lehmann, Thomas Turner, John C. Thomas, Frederick Weaver, Vernon Bomar, Atley Young, Walter Charnbury and Frederick R. Huber.

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WHERE THEY ARE

Individuals

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Banks, Emma—New York, March 23.
Benedict, Pearl—Easton, Pa., March 29.
Busoni, Ferruccio—New York, Recital, March 21; Cincinnati, March 31 and April 1.
Chapman-Gould, Edith—New York, March 30.
Connell, Horatio—Philadelphia, March 23.
Cracroft, Marie—New York, March 20.
Cuellar, Mme. Maria—Mendelssohn Hall, New York, March 22.
Duncan, Isadora—Carnegie Hall, New York, March 31.
Dunham, Edna—Mendelssohn Hall, New York, March 21.
Eddy, Clarence—Quincy, Ill., March 20; Topeka, Kan., March 20; Wichita, March 21; Emporia, March 22; Hutchinson, March 23; Kansas City, March 27; Williamsport, Pa., March 30; Wilkes-Barre, March 31; New York, April 1.
Elman, Mischa—Omaha, March 21; Denver, March 23.
Farrell, Frank—Mendelssohn Hall, New York, March 28.
Gorham, Margaret—Mansfield, March 24.
Haines-Kuester, Edith—Chicago, March 26.
Hambourg, Boris—Cincinnati, March 17-18.
Hamlin, George—Chicago, March 31.
Hargreaves, Charles—Detroit, March 20; Minneapolis, March 23.
Hastings, Frederick—Washington, March 20; Rochester, March 22; Albany, March 25.
Henry, Harold—Garden City, Kan., March 16; Lamar, Colo., March 18; La Junta, March 20; Pueblo, March 21; Colorado Springs, March 22; Denver, March 23.
Hofmann, Josef—Kansas City, March 17; Chicago, March 21; Kingston, N. Y., March 27; New York, March 31.
Hudson-Alexander, Caroline—New York, March 26; Pittsfield, Mass., March 30; April 3 to 21 (tour west as far as Kansas City); Port Huron, Mich., April 26.
Huhn, Bruno—New York, March 30.
Jennings, Pauline—Brooklyn, March 21.
Jomelli, Jeanne—Milwaukee, March 16.
Kaufmann, Minna—Mendelssohn Hall, New York, March 29.
Kellermann, Marcus—Chicago, March 16-20; Minneapolis, March 23.
Kirkby-Lunn, Mme.—Philadelphia, March 20; Detroit, March 21.
Listeman, Virginia—Lamar, Colo., March 18; Pueblo, March 20; Colorado Springs, March 21; Denver, March 23.
Macmillan, Francis—Kansas City, March 28.
McCue, Beatrice—New York, Carnegie Hall, March 16; Lawrence, N. Y., March 25.
Martin, Frederic—Syracuse, March 22.
Miller, Christine—Toledo, March 21; Rochester, March 23; Newark, March 28; New York, Carnegie Hall, March 29.
Norelli, Jennie—Washington, March 19.
Olitzka, Mme.—Chicago, March 19.
Otto, Anna—Atlanta, Ga., March 19.
Powell, Maud—New York, March 17.
Rabold, Margaret—Baltimore, March 17.
Rennyson, Gertrude—Carnegie Hall, March 26.
Rider-Kelsey, Mme.—Brooklyn, March 19; Godfrey, March 24; Kansas City, March 28.
Rogers, Francis—Washington, Pa., March 20; Chicago, March 23; New York, March 30.
Salmon, Alvah Glover—Camden, N. J., March 17.
Schnabel-Tollefsen, Augusta—Brooklyn, April 7.
Schroeder, Alwin—Brooklyn, March 24.
Showalter, Edna—Syracuse, March 22.
Stojowski, Sigismond—Mendelssohn Hall, New York, March 18.
Strong, Edward—New York, March 24; Jersey City, March 27.
Waldo, Helen—Newark, March 17; Mendelssohn Hall, New York, April 25.

Walker, Edward—Grinnell, Ia., March 24.
Welsh, Corinne—New York, March 30.
Wells, John Barnes—New York, March 20; Asbury Park, March 21; New York, March 30; Appleton, Wis., April 5.
Whitehill, Clarence—Mendelssohn Hall, New York, March 23.
Wirtz, Bart—Baltimore, March 17.

Orchestras, Choruses, Quartets, etc.

Adamowski Trio—Boston, March 23.
American String Quartet—Mendelssohn Hall, New York, March 23.
Boston Symphony Orchestra—Boston, March 17-18; Washington, March 21; Baltimore, March 22; New York, March 23; Brooklyn, March 24; New York, March 25; Waterbury, Conn., March 27; Cambridge, Mass., March 30; Boston, March 31.
Brooklyn Oratorio Society—Brooklyn, March 19 and 30.

Cincinnati Symphony Orchestra—Cincinnati, March 17 and 18; Toledo, March 21; Cincinnati, March 26.
Flonsaley Quartet—Grinnell, Ia., March 17.
Hoffmann String Quartet—Boston, March 28.
Kneisel Quartet—Cleveland, March 18; Webster City, Ia., March 20; Peoria, March 21; Galesburg, Ill., March 22; Chicago, March 25, 26; Greencastle, Ind., March 27; New Haven, March 29.
Kriens Trio—Syracuse, March 22; New York, March 30.
Manhattan Ladies' Quartet—Brooklyn, March 30.
Mead Quartet, Olive—New York, March 22 (Mendelssohn Hall).
Minneapolis Symphony Orchestra—Minneapolis, March 17, 19, 24, 31.
New York Philharmonic Orchestra—New York, March 21 and 24; Washington, D. C., March 28.
New York Symphony Orchestra—New York, March 17, 19 and 31.
Oratorio Society of New York—New York, March 29.

People's Symphony Concerts—Carnegie Hall, New York, March 26.
Philadelphia Orchestra—Philadelphia, March 17, 18, 24, 25.
Rubinstein Club—New York, March 22.
Russian Symphony Orchestra—Richmond, Ind., March 17; Toledo, O., March 18; Detroit, March 19; Ypsilanti, Mich., March 20; Ann Arbor, March 20; Lansing, March 21; Grand Rapids, March 22; Jackson, March 23; Adrian, March 24; South Bend, Ind., March 25; Ft. Wayne, Ind., March 27; Findlay, O., March 28; Mansfield, O., March 29; Muncie, Ind., March 30; Hamilton, O., March 31.
Seattle Symphony Orchestra—Seattle, March 19 and 26.
St. Louis Symphony Orchestra—St. Louis, March 19 and 26.
Thomas Orchestra—Chicago, March 17, 18, 24, 25; Pittsburg, March 27; Wheeling, March 28; Cleveland, March 29; Chicago, March 31.
Volpe Symphony Orchestra—New York, March 19.

SPRING TERMS OF CHICAGO SCHOOLS

Larger Enrolments Than Usual Reported by Conservatories—Noteworthy Concert at the Drake School

CHICAGO, March 13.—The Spring terms of all the musical institutions show a larger enrolment than usual in all departments, particularly in the vocal lines. The quickening influence of the grand opera season is decidedly apparent in this matter. Although a school of opera has been established for choral purposes in the Auditorium by Chevalier N. B. Emanuel, it is merely taking care of its own, and the class is said to be unusually large and promising. It is in itself an aid as it has been recruited from the musical schools and confines itself strictly to operatic chorus work. Nearly every school of importance is now rehearsing opera with a view of pretentious production before the close of this term.

The members of the faculty of the Drake School of Music gave a recital at Social Hall on La Salle street Wednesday evening with a full orchestral accompaniment, the orchestra being enlisted entirely from pupils of the school. The soloists were: Minnie E. Beaumont, soprano; Herman Barnard, tenor; Harry R. Detweiler, pianist, and Earl R. Drake, violinist. The most interesting and novel feature was Earl R. Drake's Concerto in B Minor, which had its first performance and was conducted by Bernhard Listemann, to whom the work was dedicated. The violin part was played by its composer with studied skill and the quality of tone elicited was highly satisfactory.

This concerto has been written during the past three years and is a highly creditable composition. It is in three movements—the opening one instead of being in conventional concerto form, is merely an introductory andante, the subjects of which are introduced by the reeds succeeded by the strings and digging eventually to a more brilliant allegro animato by full orchestra. This serves to introduce the violin solo and scene elaborated from the opening subjects of the concerto. It soon changes from the dramatic vein to the romantic in a beautiful tranquil movement, largely played with a muted accompaniment of strings. This found great favor as a most attractive tonal achievement, clever in its composition. The second portion is more agitated in character, employing woodwinds, brass and harp, closing with a repetition of the first part. The finale is the most pretentious portion of the concerto, opening in an animated style that has a somewhat humorous drift leading to a second subject in similar strain given to the strings pizzicato—the horns developing a climax in a sort of tributary movement. It then leads to a cadenza followed in climax by the entire orchestra.

A delightful musicale was given last Friday evening at the home of Mr. and Mrs. George Hughes, on the north shore, by Eleanor Fisher, pianist; Hanna Butler, soprano; David Duggan, tenor; Mrs. Gertrude Hassler, contralto; Florence Austin, violinist, and Marian Dana, pianist.

Rosenfeld to Establish a Studio

Maurice Rosenfeld, who has been associated with the Chicago Musical College for a score of years, expects to establish an independent studio in the Fine Arts Building next year, if he concludes not to accept several offers pending for his services in other quarters. He is the musical editor of the Examiner and expects to devote more time to writing hereafter.

Registrations for the Summer Term at the Chicago Musical College have already commenced and indications point to an attendance during the coming Summer months even greater than that of last year, when Dr. Ziegfeld's institution broke all former records for Summer enrolment. Fully fifty per cent of those who have thus far signified their intention of studying this year hail from south of the Ohio River, a fact which leads to the supposition that

Chicago is acquiring distinction as a Summer resort as well as a center for the study of music.

The primary and intermediate pupils of the Jeanette Loudon School of Music gave a recital Saturday evening at the Anna Morgan Studios in the Fine Arts Building.

Kenneth M. Bradley, the wide-awake and enterprising director of the Bush Temple Conservatory, was out of the running for several days last week, entertaining a severe case of la grippe.

Last Saturday morning in Ziegfeld Hall Harold B. Maryott gave a lecture on "The Physical Production of Sound." Immediately following the lecture pupils of the College were heard in recital.

Walter Keller, secretary and treasurer of the Sherwood Music School, who teaches organ and harmony in that well-known institution, gave two concerts last week at St. Mary's and Notre Dame with the Paulist Choristers at South Bend, Ind.

Dr. Ronfort's New Position

It is fortunate indeed for Chicago music lovers that nearly all the fine musicians of the city are enlisted in church work here on Sunday evenings. Dr. Gustave Ronfort, of the Cosmopolitan Conservatory, who has the national reputation as an operatic conductor, has been appointed organist and choirmaster of Our Lady of Sorrows Church and is reorganizing the music there on a splendid basis. This is one of the enviable music positions in the city and under Dr. Ronfort will, undoubtedly, be developed with signal success.

The piano pupils of Viola Cole, assisted by Clara Loos-Tooker, vocalist, gave a recital last Thursday evening in the Baldwin Hall. Miss Loos-Tooker also sang last Sunday morning at the Garrick Theater with pronounced success.

Eugen Skaaden has gone to Mitchell, So. Dak., to take care of the piano and theory department of the Wesley College Conservatory of Music.

The pupils of Mr. and Mrs. Theodore S. Bergey gave their eleventh recital this season last Friday evening in the rehearsal hall of the Steinway Building. Mr. Bergey declares that this has been the most successful of his seventeen years' teaching in Chicago. Both his own and his wife's time are fairly filled and the trip they had arranged abroad for this season will be impossible, as they have contracted for a number of recitals in the Spring and Summer that they thought might be accomplished during the regular season. However, their educational duties were too strenuous to admit of prearranged concertizing.

Clara Jensen, a pupil of G. A. Grant-

Schaeffer, gave a song recital in Music Hall, of Evanston, Friday evening.

Herbert Bailey, a young baritone, one of the pupils of Thomas N. MacBurney's artists' class, recently left this city to assume direction of the vocal department of the Central College at Pella, Iowa.

There is a tiny new tenor at the residence of Mr. and Mrs. John B. Miller, on the North Shore.

Porter Solmsmith, a relative of the late Sol Smith Russell and a young lady of unusual vocal capability, who has been studying with Theodore S. Bergey, during the stay in Chicago of the Chicago Grand Opera Company, sang for Mary Garden. That prima donna was enthusiastic in her endorsement, and on hearing her remarked: "I will pay half her expenses abroad if she will go to Paris." Miss Solmsmith has concluded to remain one more year with Mr. Bergey before going abroad.

A Gift for Harrison M. Wild

Harrison M. Wild, a Chicago musician of international fame who has been directing the fortunes of the Apollo Club for a number of years past, had his rehearsal of that organization last Monday evening agreeably interrupted, as Charles Lowery, the vice-president of the club, on behalf of the members and officers, recalling it was Mr. Wild's fiftieth birthday, presented him with a beautiful oil painting inscribed: "To Harrison M. Wild, of the Apollo Musical Club, as a token of affection and esteem."

The pupils of the Chapek Violin School appear to be very fortunate in securing engagements this season in recital and concert work. Ione Wyse recently played in a musical at St. Peter's Church. Irene Martin gave a violin recital at the Sarwell residence in Lake Forest, Ill., and Georgia Rudis furnished the violin music at Tabor Sokol Hall last Sunday.

Semi-Course for Teachers

The Walter Spry Piano School has issued a pamphlet announcing a semi-normal course for piano teachers, which will be conducted by Walter Spry and Wilmot Lemont June 28 to July 7 at the Fine Arts Building, Chicago. The course will consist of daily lessons in piano and normal training, as applied to children's works, according to the Faeltens System.

Mr. Spry has a national reputation as a pianist and teacher and is an authority on the most modern methods of teaching. Besides giving private instructions in piano during this course, he will give five lecture-recitals in Technic and Interpretation. Mr. Lemont, formerly of the Faeltens Pianoforte School of Boston, has been, for the past five years, head of the Juvenile Department of the Walter Spry Piano School, making a name for himself throughout the West as a teacher of the first rank, and will make these classes especially attractive to teachers wishing the Faeltens System. C. E. N.

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